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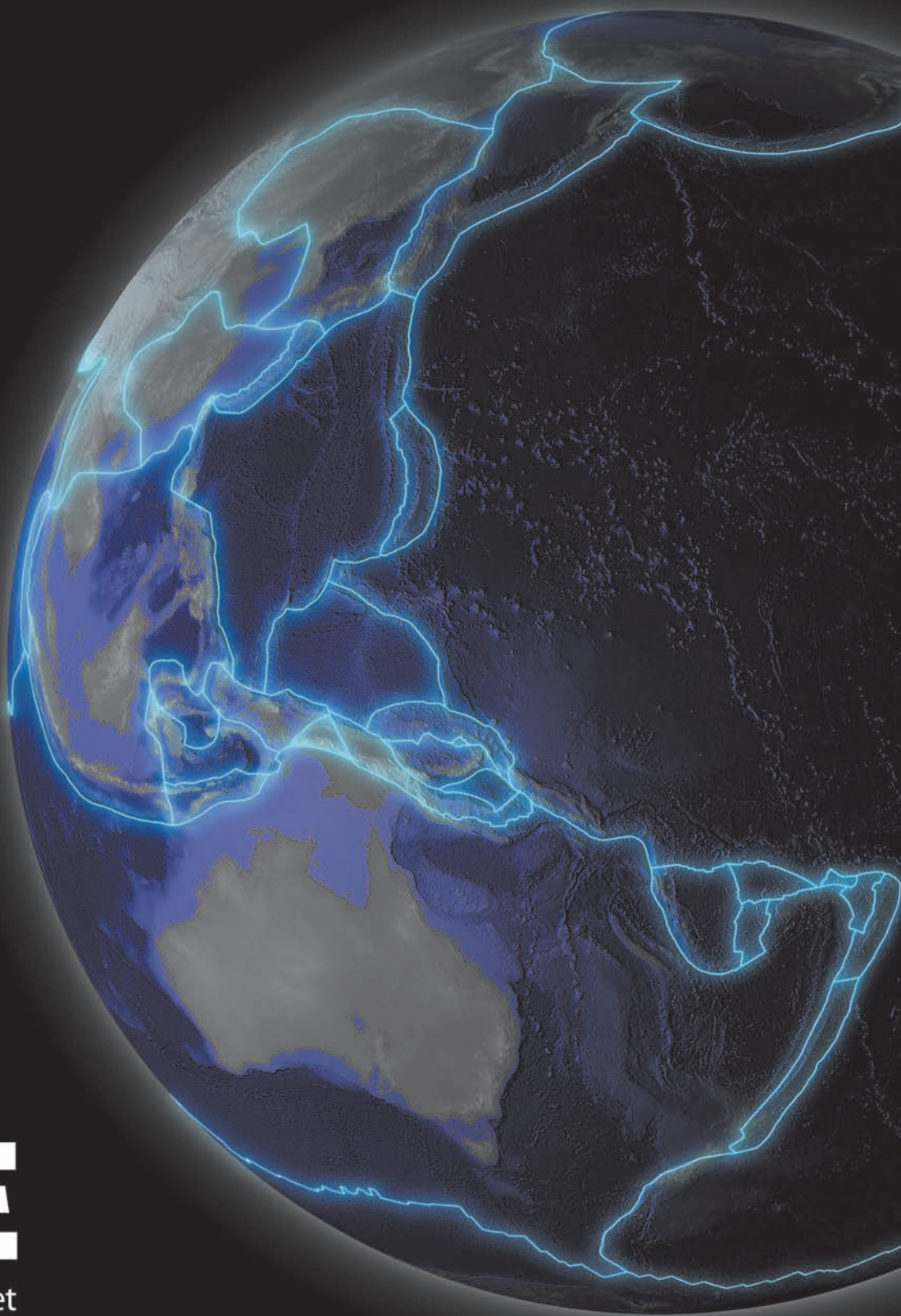
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GUARDIAN INTELLIGENCE

What you need to know

SEX: ASA AKIRA GIVES BACK

Highlights of the 2012 AVN Awards — call them the Oscars of the porn industry if you like — were multitudinous, but Asa Akira's acceptance speech stood out. "Thank you to my asshole for putting up with all my shenanigans," the night's big winner proclaimed after being awarded Best Anal (or was it Best Double Penetration? She took home seven trophies in all). SF fans will get a chance to offer their own gratitude at adult store Galleri on Sat/16 from 1-5pm, when Queen Akira will be signing autographs and presiding over raffles of her titles, which include *Porn Star Superheroes* and *Asa Akira is Insatiable*. (Caitlin Donohue)



GETTY IMAGES FILE PHOTO

IF I RAN THE ZOO

WHAT IF FRONT-LINE ACTIVISTS WERE RUNNING SAN FRANCISCO?

BY DANA WOLDOW

If I were the Superintendent of San Francisco's public schools, I would find funding for a feasibility study to create a central kitchen for school meals and would include a central kitchen in a school facilities bond. I would push for a parcel tax to fund better food for the schools. I would increase the Student Nutrition Department staff, including a grant writer and business manager.

I would promote school meal programs through the district's public outreach department and enlist local heroes (SF Giants?) for public service announcements. I would act as program evangelist and direct staff to fight stigma of school food.

I would limit classroom food celebrations to one monthly, and enforce the Wellness Policy, including for CBO afterschool snack programs.

Dana Woldow has been a school food advocate since 2002 and shares what she has learned at PEACHSF.org. Follow her on Twitter @nestwife.



MAYBE WE'RE ONTO SOMETHING

Bay Guardian, April 10, 2012: "San Francisco is increasingly losing its working and creative classes to the East Bay and other jurisdictions — and with them, much of the city's diversity — largely because of policy decisions that favor expensive, market-rate housing over the city's own affordable housing goals."

New York Times, June 4, 2012: "But this boom has also raised fears about the tech industry's growing political clout and its spillover economic effects. Apartment rents have soared to record highs as affordable housing advocates warn that a new wave of gentrification will price middle-class residents out of the city. At risk, many say, are the very qualities that have drawn generations of outsiders here, like the city's diversity and creativity. Families, black residents, artists and others will increasingly be forced across the bridge to Oakland, they warn."

SF Weekly, June 6, 2012: "Here's how it goes: Creative people — not web designers or software developers, but artists, musicians, activists, writers, and other colorful types — tend not to make much money. As this city becomes less and less affordable, those people leave." (Tim Redmond)

CRYING INTO OUR FAGIOLE

North Beach's Steps of Rome Caffè has closed, joining its sister Steps of Rome Trattoria, which shuttered in December, in that big bowl of pasta fazool in the sky. Sure it was touristy, but it knew its noodles. (Marke B)



CHEFS ARE THE NEW ROCK STARS

This week Noise Pop announced Noisette: its first "culinary block party" (Aug. 4 at Speakeasy Brewery). Basically, another step in the chefs-are-the-new-rock stars story, and we're game. It's a bit pricey — \$60 general admission — but it leans heavy on fancy foods, much more so than the higher end fest offerings we've come to expect at outings like Outside Lands. With presumably gourmet and highly detailed dishes (organic rhubarb foam in a chocolate reduction dipped in...?) from chefs such as Adam Dulye of the Monk's Kettle and flour+water's Ryan Pollnow, along with live musical entertainment via Dodos, Emily Wells, and a handful of DJs, it seems worth it for the fickle culinary crowd. (Emily Savage)



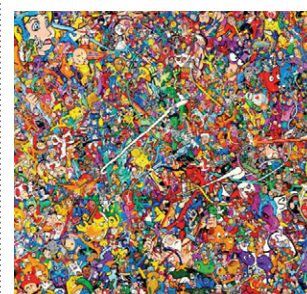
HOT POT FOR PRIDE

The Apothecarium, the Castro's most chic dispensary, is turning a year old right in the middle of Gay Christmas festivities, and in honor of the anniversary has christened a hybrid cannabis strain in the name of celebrity grand marshal Sarah Silverman. The sweet, dense Deadhead OG buds are hyped thusly on the online menu: "Like [Silverman], this smooth smoke can help you cheerfully ignore any and all taboos." At \$15 a gram and \$48 an eighth, you'll wanna scoop some for the season. Bonus: starting Thursday, June 21 and continuing through the weekend, the Apothecarium will be celebrating with giveaway edibles for anyone who donates to Pride or buys medicine. 2095 Market SF, www.apothecariumsf.com. (Caitlin Donohue)



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ARTISTS RAY SUMSER'S RAD "CHARACTERUNITY" EXHIBIT, THROUGH JUNE AT THE TREEHOUSE GALLERY,



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ART, CULTURE AND RESISTANCE
Redstone building, 2940 16th St., SF; www.norcal-socialism.org. 6pm, \$5-10 suggested donation. What's the music of today's movement? If it's anyone, it's The Coup, and frontman Boots Riley. Riley has written and performed powerful and revolutionary music for decades, from hip hop edutainment concerts that promoted efforts like the Women's Economic Project Agenda and Copwatch to travelling guerilla hip hop concerts in protest of Prop 21 in 2000. Recently, he's been organizing with Occupy Oakland. In July he'll be teaching a workshop at the Socialism 2012 conference in Chicago; the next month his book, *Lyrics in Context*, will be released. On Saturday he'll discuss a tradition he helps to keep alive in Oakland — how art and resistance work together. Refreshments and mingling to follow.

JUNETEENTH FESTIVAL

Parade starts at African American Arts & Culture Complex, 762 Fulton St., SF; www.sjuneteenth.org. Parade at 11am, festival runs through June 17. Start summer off right with the biggest Juneteenth festival on the West Coast. Juneteenth commemorates the announcement of the abolition of slavery and celebrates African American heritage, and this year will mark the 62nd annual Juneteenth in the Fillmore district. The two-day festival kicks off with a parade, followed by a family-friendly weekend complete with a classic car and motorcycle show, basketball games, fashion show, petting zoo, pony rides, live entertainment, community info booths and health fair and more.

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Wilbur Storey, statement of the aims
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EDITORIALS

in the minds of semi-interested sports fans to send a well-meaning and job creating piece of legislation onto the shoals of defeat.

This event, coupled with the Koch family's purchase of the Wisconsin recall, signals the possible death knell for American democracy. The fact that money is speech and corporations are people has been codified into law doesn't change the reality that said sentiment is gibberish intended to consolidate a permanent plutocrat class that, on any whim, can simply bury their opposition in an avalanche of half truths and outright lies.

**IF YOU OWN THE
MEGAPHONE, THE
TRANSMITTER, AND
THE MOUTH, WE ARE
NOT EQUAL**

If you own the megaphone, the transmitter, and the mouth, we are not equal — if you are heard and I am not, no one ever hears my side. And that's where we're going.

The saddest moment in all of this was taking a trip to a liquor store the other day with my kids to get some sodas and hearing the owner's justification for supporting No on 29 — "this will wipe me out." When I pointed out that maybe soon he could sell marijuana in the place of cigarettes when it becomes legal, he turned pale and exclaimed "I don't want that shit in here".

Marlboro's and Jack Daniels, ok. The chronic, no.

And that's the mindset in America's most progressive state. I wasn't made for these times at all. **SFBG**

Johnny Angel Wendell is a talk show host at KTLK-AM1150 and KFI-AM640 in Los Angeles and an American roots musician (johnnyangelwendell.bandcamp.com)

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2012

NEWS

CPMC WANTS TO BUILD A 550-BED HOSPITAL ON CATHEDRAL HILL,
A PROJECT WITH BIG IMPACTS.



HOSPITAL STANDOFF

A skeptical Board of Supervisors opens hearings on the massive, high-stakes CPMC project

BY STEVEN T. JONES
steve@sfbg.com

The controversial and long-awaited proposal by California Pacific Medical Center (CPMC) to build a 550-bed luxury hospital atop Cathedral Hill and to rebuild St. Luke's Hospital has finally arrived at the Board of Supervisors -- where it appears to have little support.

So far, not one supervisor has stepped up to sponsor the deal, and board members say it will have to undergo major changes to meet the city's needs. "There are still a lot of questions that remain," Sup. David Campos told us, citing labor, housing, community benefits, and a long list of other issues that he doesn't believe CPMC has adequately addressed. "It tells me there's still more work to be done."

CPMC, which is Sacramento-based nonprofit corporation Sutter Health's most lucrative affiliate, has been pushing the project for almost a decade. Its advocates have subtly used a state seismic safety deadline for rebuilding St. Luke's — a hospital relied on by low-income residents of the Mission District and beyond — as leverage to build the massive Cathedral Hill Hospital it envisions as the Mayo Clinic of the West Coast.

But the project's draft environmental impact report shows the Cathedral Hill Hospital would have huge negative impacts on the city's transportation system and exacerbate its affordable housing crisis.

And CPMC has been in a pitched battle with its labor unions over its refusal to guarantee the new jobs will go to current employees or local residents and be unionized. There are also concerns with the market power CPMC will gain from the project, how that will affect health care costs paid by the city and its residents, and with the company's appallingly low charity care rates compared to other health care providers (see "Lack of charity," 12/13/11).

CPMC had refused to budge in negotiations with the Mayor's Office under two mayors, for which Mayor Ed Lee publicly criticized the company's intransigence last year. But under pressure from the business community and local trade unions who support the project, Lee cut a deal with CPMC in March.

That development agreement for the \$2.5 billion project calls for CPMC to pay \$33 million for public transit and roadway improvements, \$20 million to endow community clinics and other social services, and \$62 million for affordable housing programs, nearly half of which would go toward helping its employees buy existing homes.

While those numbers seem large, community and labor leaders from San Franciscans for Healthcare, Housing, Jobs and Justice (SFHHJJ), which formed in opposition to the project, say they don't cover anywhere near the project's full impacts. And given that CPMC made about \$180 million in profit

last year in San Francisco alone — money that subsidizes the rest of Sutter's operations — they say the company can and should do better.

"This is about standing up to corporate blackmail," SFHHJJ member Steve Woo, a community organizer with the Tenderloin Neighborhood Development Corporation, told us.

PIVOTAL PROJECT

CPMC is perhaps the most high-profile project the board will consider this year, one that will impact the city for years, so the political and economic stakes are high.

The Planning Commission voted 5-1 on April 26 to approve the deal and its environmental impact report, citing the project's economic benefits and the looming deadline for rebuilding St. Luke's. The Board of Supervisors was scheduled to consider the appeal of that decision on June 12 (after Guardian press time), but activists say supervisors planned to continue the item until July 17.

In the meantime, the board's Land Use Committee has scheduled a series of hearings on different aspects of the project, starting June 15 with a project overview and presentation on the jobs issue, continuing June 25 with a hearing on its impacts to the health care system. Traffic and neighborhood impacts would be heard the next week, and then housing after that.

Calvin Welch, a progressive activist and nonprofit afford-

CONTINUES ON PAGE 10 >>

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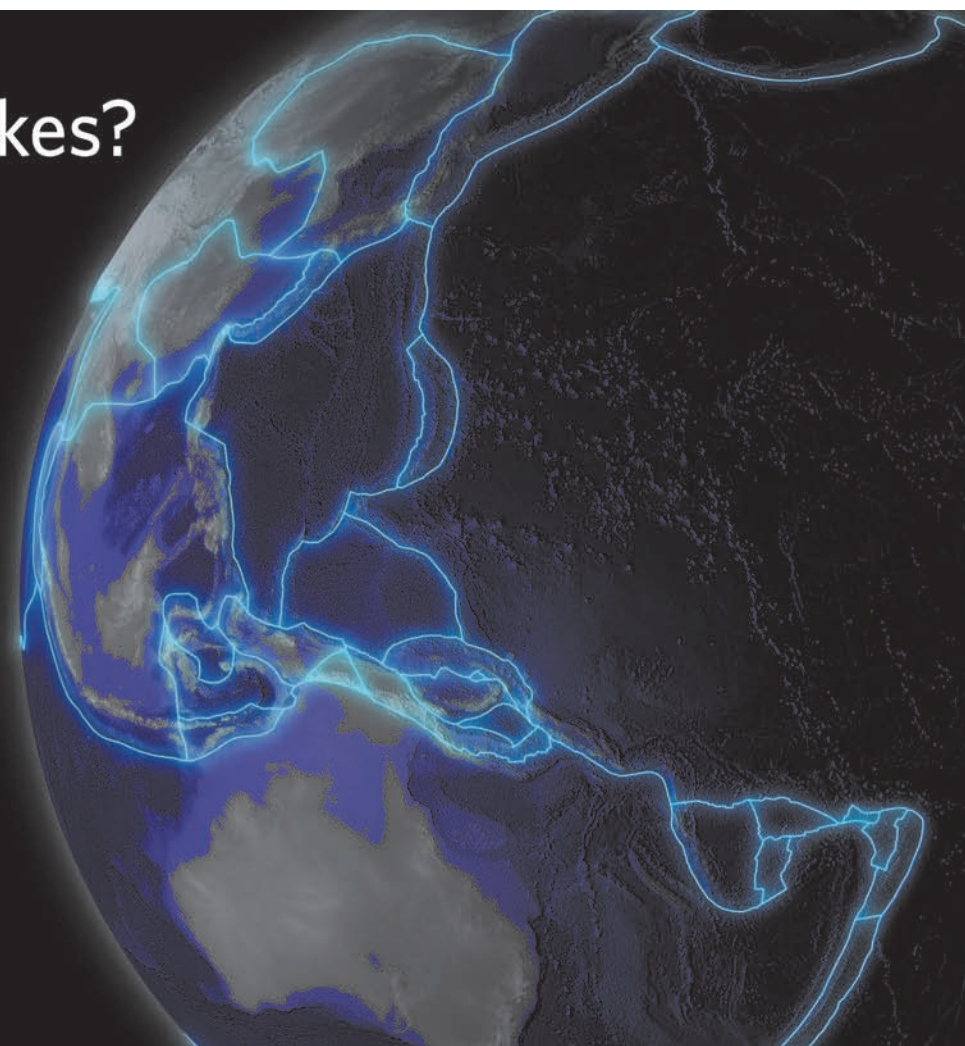
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able housing developer, said the project's EIR makes clear just how paltry CPMC's proposed mitigation measures are. It indicates that the project's 3,000 new workers will create a demand for at least 1,400 new two-bedroom housing units. Even accepting that estimate — which Welch says is low given that many employees have families and won't simply be bunking with one another — the \$26 million being provided for new housing construction would only create about 90 affordable studio apartments.

"We're going to end up, if we want to house that workforce, subsidizing CPMC," Welch told us.

Compounding that shortcoming is the fact that the Cathedral Hill Hospital is being built in a special use district that city officials established for the Van Ness corridor — where there is a severe need for more housing, particularly affordable units. The SUD calls for developers to build three square feet of residential for every square foot of non-residential development.

"That would require building 3 million square feet of residential housing with this project," Welch said.

"We don't think \$26 million meets the housing requirement for this project, let alone what was envisioned by this [Van Ness corridor] plan."

SFHHJ is calling for CPMC to provide at least \$73 million for affordable housing, with no more than 20 percent of that going to the company's first-time homebuyer assistance program. That assistance program does nothing to add to the city's housing stock and critics call it a valuable employee perk that will only increase the demand for existing housing — and thus drive up prices.

But the business community is strongly backing the deal, and the trade unions are expected to turn out hordes of construction workers at the hearing to make this an issue of jobs -- rather than a corporation paying for its impacts to the community.

"After a decade of discussion, debate and compromise, the city's departments, commissions, labor, business and community groups all agree on CPMC," San Francisco Chamber of Commerce President Steve Falk wrote in a June 8 e-mail blast entitled "Message to the Board of Supervisors: Don't Stand in the Way of Progress."

"The fate of our city's health-

care infrastructure now lies solely with the Board of Supervisors," the Chamber says. "When it comes time to vote, let's insist they make the right choice."

Yet it's simply inaccurate to say that labor and community groups support the deal, and both are expected to be well-represented at the hearings.

CARE FOR WHOM?

Economic justice issues related to health care access and costs are another potential pitfall for this project. SFJHH activists note that no supervisors have signed on to sponsor the project yet — which is unusual for something this big — and that even the board's most conservative supervisors have raised concerns that the city's health care costs aren't adequately contained by the deal.

"There's a significant amount of dissatisfaction with the deal, even among conservatives," SFJHH member Paul Kumar, a spokesperson for the National Union of Healthcare Workers, told the Guardian.

On the progressive side, a big concern is that CPMC is proposing to rebuild the 220-bed St. Luke's with only 80 beds, which activists say is not enough. And even then,

CPMC is only agreeing to operate that hospital for 20 years, or even less time if Sutter's fortunes turn around and the hospital giant begins losing money.

CPMC Director of Communications Kathryn Graham, responding by email to questions and issues raised by the Guardian, wrote generally and positively about CPMC and the project without addressing the specific concerns about whether housing, transportation, and other mitigation payments are too low.

On the jobs issue, she wrote, "Our project will create 1,500 union construction jobs immediately—and preserves and protects the 6,200 health care professional jobs that exist today at the hospitals. Currently, nearly 50 percent of our current employees live in San Francisco. During the construction phase of this project, we are committed to hire at least 30 percent of workers from San Francisco. We will create 500 permanent new jobs in just the next five years—200 are guaranteed to be local hires from underserved San Francisco neighborhoods. We don't know where you got the ridiculous idea that our employees must reapply for jobs at

our new hospitals. That is incorrect."

Yet CPMC has resisted requests by the California Nurses Association and other unions to be recognized at the new facility or to agree to card-check neutrality that would make it easier to unionize. And union representatives say CPMC has offered few assurances about staffing, pay, seniority, and other labor issues.

As one CNA official told us, "If they aren't going to guarantee jobs to the existing employees, those are jobs lost to the city."

"We're giving Sutter a franchise over San Francisco's health care system for 30 to 40 years, so we should ensure there are basic worker and community protections," Kumar said.

Welch and other activists say they believe CPMC is prepared to offer much more than it has agreed to so far, and they're calling on the supervisors to be tougher negotiators than the Mayor's Office was, including being willing to vote down the project and start over if it comes down to that.

"They make too much money in this city to just leave town," Welch said of CPMC's implied threat to pull out of San Francisco and shutter St. Luke's. "It's bullshit." **SFBG**

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ALERTS

THURSDAY 14

Solitary confinement at Pelican Bay. Audre Lourde Room, Women's Building, 3548 18th St., SF; www.womensbuilding.org. 6:30pm, free. This panel discussion on the use of solitary confinement in the criminal justice system comes soon after a class action lawsuit challenging solitary confinement in California prisons. The Center for Constitutional Rights filed the lawsuit, *Ruiz v. Brown*, May 31 on behalf of prisoners at Pelican Bay State Prison. The plaintiffs have spent between 10 and 28 years in solitary confinement, generally spending at least 22 hours per day alone in windowless cells, and often denied letters, visits, any sunlight, or time spent outdoors. Many of the plaintiffs also participated in last year's hunger strikes against inhumane conditions in prison, including solitary confinement. This lawsuit may be the crucial next step in their fight.

FRIDAY 15

India to Ireland. Sports Basement, 1590 Bryant, SF; www.indiatoireland.org. A brother and sister who rode bicycles 12,000 km from India to Ireland are back with photos and stories. See what they saw and hear the tales at this fundraiser for Room to Read. The international nonprofit works "to promote literacy and gender equality in education by establishing libraries, constructing classrooms, publishing local-language children's books, training educators and supporting girls' education."

SATURDAY 16

Art, culture and resistance. Redstone building, 2940 16th St., SF; www.norcal-socialism.org. 6pm, \$5-10 suggested donation. What's the music of today's social justice movement? If it's anyone, it's The Coup, and frontman Boots Riley. Riley has written and performed powerful and revolutionary music for decades, from hip hop edutainment concerts that promoted efforts like the Women's Economic Project Agenda and Copwatch to traveling guerilla hip hop concerts in protest of Prop 21 in 2000. Recently, he's been organizing with Occupy Oakland. In July, he'll be teaching a workshop at the Socialism 2012 conference in Chicago; the next month his book, *Lyrics in Context*, will be released. On Saturday he'll discuss a tradition he helps to keep alive in Oakland: how art and resistance work together. Refreshments and mingling to follow.

Juneteenth festival, parade starts at African American Arts & Culture Complex, 762 Fulton St., SF; www.sfjuneteenth.org. Parade at 11am, festival runs through June 17. Start summer off right with the biggest Juneteenth festival on the West Coast. Juneteenth commemorates the announcement of the abolition of slavery and celebrates African American heritage, and this year will mark the 62nd annual Juneteenth in the Fillmore District. The two-day festival kicks off with a parade, followed by a family-friendly weekend complete with a classic car and motorcycle show, basketball games, fashion show, petting zoo, pony rides, live entertainment, community info booths and health fair, and more.

SUNDAY 17

African American veterans and the Civil Rights Movement. Niebyl-Proctor Marxist Library, 6501 Telegraph, Oakl; www.marx-istlib.org. 10:30am-12:30pm, free. Despite growing up in a United States that still had Jim Crow laws, African Americans fought in wars throughout the 20th century. When many of them returned and joined in civil rights and black liberation movements, however, they risked their lives once again. Perhaps best known is Medgar Evers, civil rights leader and World War II soldier who was assassinated by a Ku Klux Klan member in 1963. This event will explore the many veterans who joined civil rights struggles, their reasons for doing so, and how, in many cases, experiences in military service prompted involvement in the struggle back home. It will also feature a screening of the documentary *Negroes With Guns*, which follows the life of Army and Marine Corps veteran Robert F. Williams, who later took up arms against violent racist groups like the KKK as part of his work with the Black Armed Guard. **SFBG**



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Those of you who have been around the 'hood for a minute might remember when 795 Valencia was an oxygen bar. Oh, the early aughts! The spot has changed hands a few times, but Etcetera may be the best yet, and after only six months in business have solidified their seat among the heavy wine hitters in the Bay Area. This warm and cozy wine bar offers a classy respite from the dive bar scene but without the pretension or excessive posh that your typical wine bar may offer, with monthly wine flights and tapas specials on top of the classic cheese and charcuterie plates and full dinner menu. Their flammenkueche, a French spin on pizza with a crispy crust and crème fraiche, is to die for and their two tapas with bottle of wine deal for \$35 can't be beat.

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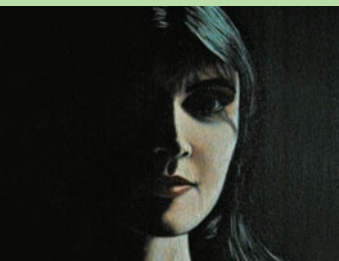
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BIGGEST BURN EVER

BLM sets Burning Man's population at 60,900

BY STEVEN T. JONES

steve@sfbg.com

Burning Man is more popular than ever, judging by a demand for tickets that far exceeded supply this year, after selling out last year for the first time in its 26-year history — and now this year's event will be far bigger than ever.

The Bureau of Land Management, which manages the Nevada desert where burners build Black Rock City every August, has set a population cap for Burning Man at 60,900, an increase of more than 10,000 over previous events.

For Black Rock City LLC, the San Francisco-based company that stages Burning Man, there was mixed news in BLM's June 12 permit decision.

BRC was denied the multi-year event permit it sought, but as it struggles to meet demand for this increasingly popular countercultural institution, BLM honored BRC's late request for more people than the 58,000 it had sought for this year.

"After further discussions, there were requests for a bit more," Cory Roegner, who oversees the event from BLM's district office in Winnemucca, told us. Asked why BRC sought the population bump, he said, "The more people they can have, the better."

BLM has been processing BRC's lengthy environment assessment and its request for a five-year permit that would allow the event to grow steadily from 58,000 to 70,000 people in 2016. The cap for this year could have been set as low as 50,000, creating some drama around this announcement, but the agency instead issued a single-year permit with a population cap of 60,900.

BRC was placed on probation last fall after violating its 50,000-person cap by a few thousand people each on Sept. 2 and 3, and BLM rules limit groups on probation to a single-year permit. BRC has appealed the status to the Interior Board of Land Appeals, which has not yet acted on it or answered Guardian inquiries.

"Unless we do hear back from them, Black Rock City would be precluded from a multi-year permit," Roegner told us.

He also said that if BRC violates the population cap for a second year in a row, it could be barred from holding future events, although the high population cap should mean that won't be a big problem this year, clearing the way for Burning Man's steady growth through at least 2016.

"Based on the evaluation [of this year's event], we will consider a multi-year permit going to 2016," Roegner told us.

BRC has already sold 57,000 tickets and will give away thousands more to art collectives, staff, and VIPs. But the cap is based on a daily population count and BRC board member Marian Goodell said the event never has all attendees there at once.

She said staying below the cap this year shouldn't be difficult given that many of those who build the city and work on the major art pieces leave before the final weekend when the eponymous Man burns. "Usually at least 6,000 leave before we hit the peak. Sometimes more on dusty, wet, or cold years," she told us.

It could have been a lot more



difficult. BLM officials had told the Guardian in April that they were considering keeping last year's population cap of 50,000, which could have presented BRC with a logistical nightmare and/or ticket-holder backlash in trying to stay under the cap.

"The issue between us and the BLM continues to be the population cap," Burning Man founder Larry Harvey told the Guardian.

Harvey, Goodell, and others with BRC took a lobbying trip to Washington DC in late April trying to shore up political support for the event and its culture, arguing that it has become important for artistic and technical innovation and community building rather than just a big party.

Harvey told us he believes that Burning Man could grow to 100,000 participants, although he conceded that would need further study and creative solutions to key problems such as getting people to and from the isolated location accessed only by one highway lane in each direction.

"We think we could go to 100,000 if it was measured growth, carefully planned," Harvey said.

On the transportation ques-

tion, he said, "it's a question of flow." Right now, participants arriving or leaving on peak days often wait in lines that can take four hours or more.

"We've talked to engineers that have proposed solutions to that," Harvey said of the transportation issue, although he wouldn't discuss possible solutions except to say, "You could exit in a more phased fashion."

Roegner said that was one of the big issues identified in the EA. "We are taking a closer look at a couple items this year, traffic being one," he said. Another one is the use of decomposed granite, which is placed under flaming artworks to prevent burn scars on the playa, and making sure it is properly cleaned up each year.

BRC was facing a bit of a crisis in confidence after this year's ticket debacle, when a new lottery-based ticket distribution system and higher than expected demand left up to two-thirds of burner veterans without tickets. The resulting furor caused BRC to abandon plans for a secondary sale and instead sell the final 10,000 tickets through established theme camps, art collectives, and volunteers groups.

"It's pretty obvious that we'll do something like that again because we don't expect demand to go down," Harvey said of that direct distribution of tickets, which was criticized in some burner circles as promoting favoritism and undermining the event's stated principle of inclusivity.

Yet he also emphasized that much of Burning Man's growth is occurring off the playa — in cities and at regional events around the world. "All of this is by way of dealing with the capacity problem. I don't know how much we can grow in the Black Rock Desert," he said.

Another realm full of both possibilities and perils — depending on one's perspective — is the ongoing development of The Burning Man Project, a nonprofit that BRC created last year to gradually take on new initiatives, followed by taking over staging of the event, and eventually (probably in five years) full control of Burning Man and its brand and trademarks.

"God knows, we have a lot of opportunities before us," Harvey said, adding that BMP is now focused on fundraising. "It is the objective before we transfer the event to start transferring the regional events, and that will take more money and staff."

After that, he sees unlimited potential to grow the culture, not just Black Rock City. "We've got to focus on the people. We're becoming less event-centric," he said. "We think of this as a cultural movement." **SFBG**

Guardian City Editor Steven T. Jones is the author of The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture. For reactions and details on the EA, visit the sfbg.com politics blog.

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DOWNTOWN SAN FRANCISCO IS BOOMING, BUT THAT HASN'T HELPED THE LONG-TERM JOBLESS.

SUSPENDED STATE

Californians lose extended unemployment benefits as recession lingers

BY SHAWN GAYNOR
news@sfbg.com

In May, a rip appeared in the social safety net that catches many of the people whose careers have been derailed by the continuing economic crisis when Californians lost eligibility for federal relief money under the Fed-Ed portion of the federal unemployment insurance extension program.

The news of the funding loss came to program recipients in a letter from the California Employment Development Department (EDD). According to data obtained from the EDD by the *Bay Guardian*, 1,994 San Franciscans were among the more than 92,000 people statewide who were cut from the unemployment roles earlier than expected, as the maximum length of benefits was reduced suddenly from 99 weeks to 79 weeks.

A nuance in the legislation that regulates state-by-state eligibility for Fed-Ed caused California's early exit from the program, while individuals in other states with lower unemployment rates and stronger employment prospects remain eligible for longer coverage. New York state, with an unemployment rate of 8.5 percent, 2.4 points lower than California's rate, continues to

receive Fed-Ed funding.

Ironically, that's because the recession has lingered longer here than elsewhere, and unemployed Californians are now being punished for being stuck for so long in such a slow economy.

"In order for a state to qualify for the Fed-Ed extension program you have to have a high unemployment rate and certainty California does have a high unemployment rate," EDD Deputy Director Loree Levy told us. "It is just not 10 percent higher than what it has been over the last three years, and that is a requirement of the program. So the good news is that California's economy is improving. It is unfortunate news for a lot of the long-term unemployed individuals who will now be doing without these extension benefits."

In San Francisco, the economy is definitely improving. The Bureau of Labor Statistics (BLS) reports that the San Francisco metropolitan area, which includes San Francisco and San Mateo counties, saw the second highest 12-month rise in employment nationally, creating more than 25,000 jobs, a 2.7 percent leap in employment. This big jump, the second highest nationally, reduced the city's unemployment rate to 7 percent in April, leaving San Francisco a rare

CONTINUES ON PAGE 14 >>

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rose in a sea of briars.

But that's little consolation to people in industries that have yet to recover, from construction to education to other government jobs.

While the city's economy has been buoyed by tourism, technology, and a segment of pre-existing affluence that has weathered the economic crisis, the statewide picture is much different. The state's "improving economy" left more than two million Californians unemployed in May, 10.9 percent the state's workforce.

When statewide unemployment ticked up slightly in April, the state's three-month average registered as 8 percent higher than the three-year average, missing by a statistical sliver the federal program's threshold 10 percent increase. This triggered the BLC, which tracks unemployment across the nation, to notify the California EDD that funding of the Fed-Ed program would cease.

The trouble with this metric as a benchmark for benefits dispersion is when discouraged workers self identify as having stopped looking for a job, they are no longer included in the unemployment figures used by the BLS to determine Fed-Ed eligibility. If a fraction of these workers had identified themselves as seeking work, the Fed-Ed relief would have continued to flow into California.

If the state edges back across that threshold in the coming months, Fed-Ed money will flow into the state again, but those recently cut from the unemployment roles who did not exhaust their Fed-Ed eligibility time will not qualify to be re-added to the program.

The program's loss could have a significant impact on the state's economy going forward.

"In the three years since Fed-Ed was passed, more than 912,00 people in California have relied on the benefits," Levy says. "That has brought \$5 billion of federal funds into the ailing state economy. It has had a tremendous impact on the economy and when you add in a multiplying effect from money spent out there from these benefits on local businesses, it can be almost a \$10 billion effect on the economy."

As the economic crisis drags on, federal stimulus and relief programs that were planned with a short downturn in mind dry up,

a political climate of austerity in government spending has taken its place. Individuals caught in the fallout of the economic crisis increasingly find themselves with nowhere to turn.

Only one out of three unemployed workers statewide currently receive any unemployment benefits, and before the end of Fed-Ed, a staggering 700,000 people who had been receiving benefits during the economic crisis exhausted the previous maximum 99 weeks without finding work.

"What happens when we require people to go out and get jobs when there are no jobs? That's a nightmare. People are being cut off with no place to turn," Princeton professor of economics Paul Krugman said at the Commonwealth Club of San Francisco last month. "Benefits that are emergency benefits should not depend on some arbitrary timeline for the individual but for the duration of the emergency. If we have a flood, you don't say 'We are only going to help flood victims for three days.' We help them until the flood recedes."

Of those Californians who still do receive an unemployment check, over half have been out of work for more than six months, the period at which normal state funding ends and federally emergency extension programs take over. The remaining federal unemployment extension program enacted during the economic crisis — the Emergency Unemployment Compensation program — is set to phase out on Dec. 23 of this year. That is bad news for Californians locked out of the labor market who have exhausted the normal six months of state funded benefits.

Responding to the release of May's week jobs report, House Minority Leader Nancy Pelosi (D-SF) said the report, "Makes clear that we have more work to do to restore security and opportunity for the middle class. The time is now for Republicans to join us in moving forward on behalf of the middle class."

Without the renewal by Congress of federal unemployment extension deep in the presidential election cycle, another larger surge in people booted from the unemployment roles will be locked in competition for the state's paltry offering of new job creation — a punishing musical chairs game with real life stakes. **SFBG**



THIS TOKE'S FOR HISTORY

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE We have to be careful about how we are documenting marijuana. If we aren't, future generations might be forgiven for thinking that cannabis culture occurred solely in courtrooms and during federal raids. After all, when do you read an account of a really great high, or the everyday reality of scoring from a dealer (and not going to jail for it, natch) off the pages of High Times?

For that reason alone — cultural documentation — alt-legend, Merry Prankster, and co-founder of the Yippie movement Paul Krassner must be commended for compiling *Pot Stories for the Soul* (Soft Skull Press, 240pp, \$17.95). Krassner, who will be remembered by those older than I for his work with adult satire magazine *The Realist*, tapped 250 of his friends for their best cannabis stories. Results range from Mark Mothersbaugh's tale of Devo's Virgin Records-sponsored trip to Jamaica, to Kate Coleman's account of working as *Newsweek's* resident freak advisor and dealer in the mid-1960s, to random paragraph-long stoney-baloney kneelappers. There's also entire chapters devoted to anecdotes regarding Ken Kesey, Disneyland, and the illustrative writings of Krassner himself.

For those of us for whom life has moved past (or began after) the '60s — when most of the tales take place — this book will read

as a fascinating relic from a time gone by. Who among the publicly-traded Facebook generation is familiar with the hippie banana smoking craze or the 30,000 joints covertly mailed to New Yorkers on Valentine's Day 1969 by Abbie Hoffman and the Yippies, packaged with helpful facts about marijuana drug studies and the tip that "you've had enough when you feel kind of nice and mellow"? It makes me wonder about what stories this generation will tell about our various bonehead moves and daring feats of activism.

Of course, it wasn't quite as enlightened as the stoners thought at the time. There are some rather blatant racist and sexist flubs in *Pot Stories* that temper some authors' claims of true counterculture-dom — a story regarding the participation of an Asian federal drug agent in the raid of Ken Kesey's La Honda spaceship-cabin and an absolutely atrocious tale of the herb's triumph over a coworker described as "an attractive woman who strove to live up to the stereotype of the 'hot Latina,'" being notable examples. (Could we have sifted the stems and seeds out of that last one, Krassner?)

But today's cannabis scene is the evolution of all this, the revelations and the lazy thinking that often go hand-in-hand in drug culture. Krassner has bundled up a panorama of what marijuana really signified for the Boomer set, the transcendence of societal norms and the reflection of them both. **SFBG**

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FOOD + DRINK

ACQUERELLO'S BOUNTIFUL CHEESE CART IS JUST ONE ASPECT OF ITS FINE-DINING REFINEMENT. | GUARDIAN PHOTO BY VIRGINIA MILLER

LUXE LIFE

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE There are but few whispers about Acquerello in dining circles these days. This is an oversight. Not readily visible from the street, the Nob Hill restaurant's lobby opens onto a glowing dining room that at first glance appears to be an elegant oasis for an older clientele — a classic that has been loyal to the city since 1989. After a recent return to Acquerello, I'll venture that it is this, but much more as well. For me, this is San Francisco's great underrated fine dining destination, despite the fact that it has won a coveted Michelin star for six years and counting.

Even with the promise of Acquerello's forward-thinking food and heartwarming classics in the air, it's the service that initially stands out. Upon arrival, one is ushered to a table thoughtfully spaced apart from its neighbors, intimate yet still engaged with the Italian decor. In soft peach and beige, the dining room is subtly dated in a way that speaks of the old country, inviting and quiet enough under striking wood rafters but not so hushed as to be museum-like.

A team of waiters, three sommeliers, and co-owner Giancarlo Paterlini attend to each table in turns. The head waiter has been at the restaurant since the 1980s, along with the Paterlini brothers and co-owner-chef Suzette Gresham-Tognetti. The latter came out to greet those of us that lingered into the evening, clearly still passionate about what she does. Gresham-Tognetti works closely with young chef de cuisine Mark Pensa on all menus. (The classic tasting menu runs for \$95 plus \$75 for wine pairing; the seasonal tasting menu is \$135 plus \$95 for wine pairing; you can also choose three courses a la carte for \$70, four for \$82, five for \$95.)

I recommend trying both the classic and seasonal menus, even if the a la carte menu gives you a chance to pick and choose among favorites. Ideally, a dining couple could order both for a glimpse of Acquerello's entire timeline, past and present.

Maybe the dishes on the classic menu have been around for awhile, but they are far from stale. In fact, the "greatest hits" lineup still offers some of the restaurant's best dishes.



It will be a gourmand's loss when one of Acquerello's most popular plates, the ridged pasta in foie gras and Marsala wine sauce scented with black truffles, goes away in a few weeks. The most ecstasy-inducing dish on any menu is this dreamy take on foie gras, served as a sauce over al dente pasta. Another classic is juicy chicken breast decadently stuffed with black truffles over a leek custard and an artful mini-potato gratin, topped with shaved cremini mushrooms.

In contrast, the "chef's surprises" menu is filled with delicate hints of things to come, like a warm arancini of asparagus and parmesan cream and some profiteroles filled with lush herbed cream. The regular menu holds treasures like pear and foie gras "ravioli" — the chefs slice dry-farmed, organic comice pears into a thin, pasta-like skin, filling it with truffled foie torchon. Saikou, a New Zealand farm-raised salmon, is bright and clean from high, cold elevations. It is poached for a few seconds in a layer of horseradish, and crusted it with chevril, pine nuts, and parsley; an herb pesto of sorts. Each dish explodes with flavor yet corners refinement, maintaining a Cal-Italian ethos that won't play safe.

On the seasonal menu, the chefs work together closely on inventive takes that rival the better fine dining meals I've had. An amuse of raw yellowtail is alive with seabans and arugula blossoms, while red abalone pairs with cabbage "seaweed" in porcini broth. Snake River Kobe beef is tender and pink, cooked sous vide under shaved hazelnuts. The cheese course is a warm, oozing round of gorgonzola D.O.P. (*denominazione di origine protetta*, or protected designation of origin) beautifully co-mingled with potato, onion, mustard seeds, and nasturtium. Probably the most delightful, unique dish is "baked potato" gnocchi, a playful take on a baked potato made with a base of doughy gnocchi topped with chive

crème fraîche, pancetta, and paper thin, fried slivers of potato skin.

Palate cleansers include a shot of carrot-apple-ginger juice with vanilla foam and a refreshing starter of orange juice, vermouth, and bitters. On the seasonal menu, a vivid dessert from pastry chef Theron Marrs marries cucumber sorbet with tart lime curd, sweet strawberry consommé, and herbaceous mint granita. As at Gary Danko, the cheese cart is one of Acquerello's shining glories. The cart traverses the restaurant covered to contain the smell of its stinkiest offerings. Diners have their work cut out of them to select from among its unusual, largely Italian cheeses. An impression was made with earthy Blu di Valchiusella from Piemonte wrapped in walnut leaves and an impeccable Beppino Occeci in Barolo wine leaves.

Boasting input from no less than three sommeliers, Acquerello's extensive wine list is novel-thick, dense with Italian wines. There's an impressive range of varietals and vintages stored in its wine cellars. Suggested pairings meld seamlessly with each dish, whether it be a classic, lovely Nebbiolo d'Alba (2008 La Val Dei Preti), an unusual Langhe Rosso Burgundian-style Italian Pinot, or D'antiche Terre Taurasi Riserva, which transforms when sipped with fabulously rich veal and truffled mortadella tortellini Bolognese.

For a special occasion, I'd place Acquerello among the best fine dining experiences in San Francisco — even up against hot newcomers and pricey minimalist restaurants. This is a place with a sense of history and a vision for the future. **SFBG**

ACQUERELLO

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DISTANT CRAVING

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS After two days of eating nothing but barbecue, fried chickens, and cupcakes, we started actually craving health food. I speak for the whole de la Cooter household, of which I am a small but important satellite. When I'm there, the kids come and jump on my bed in the morning, and mom and dad get to sleep a little longer.

That's my importance.

Oh, and I am the one who cleans the cellar — mostly so I can put things in it. But still.

It's nice to feel like you are part of a family, maybe you've noticed. And I have had no shortage of family in my life, but the blood ones are mostly very far away, so I can't very well bathe their kids and sing them to sleep, let alone play with them.

It was nice when I was a nanny and got paid for all of the above, but I think I like being "like family" even better.

For one thing, I can argue for fried chicken and barbecue, and win! That was how it went my first day back: Barbecue for lunch, fried chicken for dinner.

And the next day was K. Chunk's birthday, so we made pancakes with almost everything in the world in them for breakfast, by request, and then had pretty much cupcakes for lunch.

Now, Crawdad de la Cooter's mister, Mr. Crawdad de la Cooter, makes THE best cake I have ever had. That's why I will always, no matter where in the world I am, come chugging home for his kids's birthdays. That's one reason.

And it's not anything fancy, either. Chocolate cake with white frosting. But you wouldn't believe how moist. You wouldn't believe how perfectly iced. Your teeth crunch then cream through the sugary, buttery quarter-inch of heaven, which blends so beautifully with the cakey softness below . . . you want to cry. But you're too busy licking your lips and angling for your next bite.

I don't even like cake! I'm a pie girl, all the way.

But now I like cake, thanks to Mr. Crawdad.

Anyway, after the birthday party, when the dust and wrapping paper had cleared and the Chunks de la Cooter were playing with their toys and it was time to start think-

ing about dinner, Mr. Crawdad says what he almost always says, at such times: Nature's Express.

And whereas normally I would counter with, "Barbecue," or "Fried," I was like, "Damn straight." And he and me grabbed our jackets and headed down to Solano to pick up.

Nature's Express is exactly like it sounds, only moreso. It's not just health food fast food; it's vegan. The last time I craved vegan food was in 1997. And to give you some idea how long ago that was, it was 15 years ago.

As I recall, I hated it, but that was out of sheer curmudgeonliness. Though I am not likely to crave specifically vegan fare for another 15 years, I loved Nature's Express. Loved it.

As in: new favorite restaurant. For real, Chunks.

I mean, sure, at first when I saw the bookshelf of vegan propaganda and the coolers full of kombucha, I almost ran screaming from the bright, friendly little joint.

But I'm glad I didn't. The avocado and quinoa wrap was delicious, especially when I got down to the pickled ginger and jalapenos. There was also hummus, lettuce, and cabbage slaw in there, and the nice thing about vegan is you don't have to worry about mayonnaise!

I also got the 5-A-Day smoothie, with kale, cucumber, beets, and celery, plus fruit. In fact, I take back what I said about 15 years. I'm craving another one of these earthy, refreshing juices right now.

The Chunks de la Cooter split a Brazilian Super Model smoothie, which is apple, açai, mango, and flax seeds, and I tried this and liked it, but not as much as mine.

Loved the quinoa salad, the cumin-lime dressing, with corn, cilantro, peppers, and onion.

Crawdad got the "essential lentil" — lentils over greens with an avocado dressing, hot sauce, and more slaw — which I tried, and liked.

Her mister got the spicy chik-un taco, about which he was very excited, so I tried this too. It was fine. Fake meat, though.

That's where I draw the line. SFBG

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“DEEPER ARCHITECTURAL MEDITATIONS” SEE FRIDAY 6/15



WEDNESDAY 6/13

RAPPIN' 4-TAY

More Champagne, Mr. 4-Tay? It's been almost 20 years since Anthony Forté dropped the infectious Bay Area anthem “Playaz Club,” but I think it's safe to assume the answer is still a resounding, “Yes.” Born and raised in the Fillmore District of San Francisco, the rapper will be performing at Mezzanine for the Tupac Birthday Celebration in honor of what would have been the fallen artist's 41st name day. Presented by local emcee and activist Sellassie, a bevy of hip-hop stars will be joining Forté in



the spotlight as they remember a musical pioneer. In 1996, Forté was featured on the track “Only God Can Judge Me” on Shakur's critically acclaimed album, *All Eyez on Me*. Party forecast: Mostly cloudy with a heavy chance of champagne. (Julia B. Chan)
With Mac Mall, Ray Luv, Spice 1
8pm, \$15 advance
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

WEDNESDAY 6/13

ACTION BRONSON

This NY-based loudmouth foodie rapper is not for the easily offended. When Action Bronson is not creating social media scandals (a too-far Instagram photo he's since deleted and apologized for) or spitting tongue-in-cheek verses, Bronson, a former gourmet chef, can be found filming his YouTube cooking series *Action in the Kitchen*. Bronson's

appeal stems from his ability to seamlessly mix elaborate food imagery into otherwise raunchy-style verse. Who doesn't want to listen to a song about both “bitches” and prosciutto? (Haley Zaremba)
9pm, \$17
With Richie Cunningham, Davinci Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

THURSDAY 6/14

TURTLE POWER NIGHTLIFE

Get aquatic at the Cal Academy of Sciences with a turtle-powered installment of their Thursday NightLife series. The diverse array of performances and activities offered will surely keep your head swimming: watch dance troupe Capacitor performing an excerpt from “Okeanos” (a portrait of the ocean as body, environment, resource, metaphor, and force), then show your skills in the classic *Teenage*

Mutant Ninja Turtles Nintendo game. Talk to conservation groups and sea turtle researcher J. Nichols; next observe the sea turtle skulls on your own. Check out a dive show in the Philippine Coral Reef, and finally, take in some movies in the Planetarium (*Sea Turtle Spotlight* and *Earthquake*). Turtle power indeed! (Shauna C. Keddy)
With DJ Jaysonik (Hottub/Le Heat)
6pm, \$10–\$12
California Academy of Sciences
55 Music Concourse Drive
Golden Gate Park, SF
(415) 379-8000
www.calacademy.org

THURSDAY 6/14

THE SLIPPERY SLOPE

Take the lounge-lizard persona of Tom Waits circa *Nighthawks at the Diner*, sprinkle it with some surf and exotica overtones, and dunk it in the heady atmosphere of a David Lynch score; you might end up with something like Oakland's the Slippery Slope. This self-described “psychedelic cabaret” ensemble recently expanded to a 10-piece, with the addition of a



horn section, hinting at a funkier, groovier approach. However, with its sultry vocals, reverb-soaked guitars, and vast sense of space intact, the Slippery Slope's warped vision of lounge music remains front and center. (Taylor Kaplan)
With the Bodice Rippers, Go Van Gogh
9pm, \$10
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

FRIDAY 6/15

“DEEPER ARCHITECTURAL MEDITATIONS”

Site-specificity is a specialty of Lizz Roman and Dancers, and their upcoming CounterPULSE show, “DEEPER Architectural Meditations,” will not be an exception. Expect to see a side of CounterPULSE you might never have previously taken note of, as Lizz and her merry troupe reveal the hidden nooks and cran-

nies of the space with their body of work, not to mention with their bodies. Exposing not just the architectural complexities of CounterPULSE but also those of the irresistible impulse to interact communally with our immediate environment, the Lizz Roman team will perform all over the CounterPULSE space with live backing from WaterSaw and guest DJ Jerome Lindner. (Nicole Gluckstern)
Through July 1, 8pm, \$20–\$25
CounterPULSE
1310 Mission, SF
(415) 626-2060
www.counterpulse.org

FRIDAY 6/15

HOW TO DRESS WELL

Like the rest of us, Tom Krell must dream in light and shadows. Unlike the rest of us, he is able to translate those dreams into signature ethereal compositions full of dark emotions and R&B passions. Experimental pop producer How to Dress Well has been well received among critics, bloggers, and music lovers alike since popping onto the radar by posting his own tunes online in 2009. Krell's singing voice can be described as pleasant but when coupled with his piercing falsetto, is a force steeped in textures. His lo-fi, DIY approach to an urban-sounding kind of electronic music is well done and the result is hypnotic. Touring in anticipation of his



Acéphale debut album *Total Loss*, Krell recently released first single “Ocean Floor for Everything.” (Chan)
With Babe Rainbow, Finally Boys
9pm, \$14
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

FRIDAY 6/15

SARAH JAFFE

Sarah Jaffe's smoky voice should be a good kickoff for your weekend. Jaffe is an enthralling musician — this Texas crooner's voice is as layered as her music is driving. She's



currently touring in support of her recently released album *The Body Wins*, hailed by Interview Magazine as “show[ing] a new shade of musical maturity.” Let her denser, still emotional sounds draw you in, and let the newfound musical complexity she displays on this album wrap around you like a balmy summer night. Secret Colours opens, a fun dance-rock band with a psychedelic, “newgaze,” and garage rock sound. (Keddy)

9pm, \$12
New Parish
570 18th St., Oakl.
(510) 444-7474
www.thenewparish.com

FRIDAY 6/15

SAN FRANCISCO BLACK FILM FESTIVAL

The San Francisco Black Film Festival kicks off tonight with Robert Townsend’s latest: based-on-a-true-story drama *In the Hive*, about a group of at-risk teens struggling to continue their educations (with the help of tough-love administrators played by Loretta Devine and Michael Clarke Duncan). The rest of the fest includes a “Focus on Fathers Family Day” featuring a new short doc by Kevin Epps; a games and animation-focused program topped off by a panel with Leo Sullivan (*Fat Albert*) and Morrie Turner (*Wee Pals*); and, of course, a huge slate of features and shorts, on a wide-cast net of subjects: pick-up basketball, hip-hop in Ghana, “good hair,” and more. Don’t miss mockumentary *Thugs, The Musical* — comedian Kevin Avery’s show biz satire in the vein of Townsend’s 1987 *Hollywood*

Shuffle. (Cheryl Eddy)

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SATURDAY 6/16

MOTION CITY SOUNDTRACK

So pop-punk didn’t die with Avril Lavigne’s career after all. More than 15 years after its conception and 10 years past its life expectancy, Minneapolis rock band Motion City Soundtrack just released *Go*, its fifth studio album. Leaked by Epitaph Records almost a month early, the record is a continuation of singer Justin Pierre’s established flare for sunny melodies and pitch-black lyrics. With song titles such as “Everyone Will Die” and “The Worst is Yet to Come” listeners might expect to hear something much heavier than the danceable tracks that the quintet has become known for. Instead, Pierre explores

his many neuroses in a soaring falsetto that promises to get stuck in your head. No headbanging required. (Zaremba)

8pm, \$22

With the Henry Clay People, the Front Bottoms

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SUNDAY 6/17

EMILY JANE WHITE AND MARIEE SIOUX

Lucky us, Amoeba Music is offering a free showcase for its Home Grown Independent Artist Series stars of May and June: Emily Jane



White and Mariee Sioux. Sioux’s music is focused on narratives and sparse guitar work. White is also noted for her vocals and story-like lyrics. White’s third album, *Ode to Sentience*, finds her compositions as lush as ever, filled out with organ, pedal steel guitar, and electric guitar. In still images, White is often seen walking in a forest or sitting pensively by a pond, like some sort of mystical being in a painting — and her music allows you to close your eyes and picture that you too are traveling through a misty forest filled with rich stories and woodland creature secrets. Sioux and White will weave tales at this afternoon show. (Keddy)

4pm, free

Amoeba Music

2455 Telegraph, Berk.

(510) 549-1125

www.amoeba.com

SUNDAY 6/17

MARDUK

Formed in Sweden in 1990, legendary black metal group Marduk was designed, in the words of founding member Morgan Hakansson, to be “the most blasphemous metal act ever.” Although they draw from similar lyrical themes as other groups in their genre, with the requisite references to Satanism and gore, Marduk adds several other diabolical layers, notably adding historical imagery and themes

from World War II in more recent recorded offerings. Last year’s *Iron Dawn* EP continued the band’s mighty campaign for metal dominance, and local fans won’t want to miss the only Northern California appearance on this blitzkrieg, er, tour. (Sean McCourt)

With 1349, Withered, Weapon, Black Fucking Cancer, DJ Rob Metal.

6:30pm, \$25

DNA Lounge

375 11th St., SF.

(415) 626-1409

www.dnalounge.com

SUNDAY 6/17

LEMONADE

The boys are back in town! The former Mission dwelling, burrito scarfing, epic house party throwing trio — better known as Lemonade — is rolling back into San Francisco behind the release of the beautifully emotive and love-laced LP *Diver*. Now based in Brooklyn, singer Callan Clendenin, drummer Alex Pasternak, and bassist Ben Steidel (who is currently playing keyboards for their live shows) are embarking on pretty pop territory as the latest full-length finds them coasting on warm waves of synth



melodies, tropical sensibilities, and a lush ambience layered in R&B grooves and coos — in easy-to-digest, 3-to-5 minute increments. The Rickshaw show will see the guys playing mostly newer tunes, with an ensuing dance party all but assured. (Chan)

With LE1F, Water Borders

8pm, \$12

Rickshaw Stop

155 Fell, SF

(415) 861-2011

www.rickshawstop.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, 71 Stevenson Street, Second Floor, SF, CA 94105 or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



MARDUK SEE SUNDAY 6/17

WHO TO DRINK

Five bartenders look to the past to create some of the Bay's best current cocktails

BY VIRGINIA MILLER
WITH PHOTOS BY MIRISSA NEFF
virginia@sfbg.com

SUMMER DRINKS Incas at Heaven's Dog with a side of Stax? A Cherry Bounce at Comstock Saloon with some Booker T and the M.G.'s? How about just a nice, perfectly made sazerac? Whether through years of bartending or expertise in classic cocktails and spot-on service, the five respected mixers below have long encapsulated what has made San Francisco a leader in the cocktail renaissance of the past decade-plus. To get a (summer) taste of their different styles and recommendations, we asked them to fill out a questionnaire delving into their personalities and cocktail prowess. The responses showed that the past is more present than ever as a delicious, tipsy inspiration in finer Bay bars.



ERIK ELLESTAD

SAVOY STOMP, HEAVEN'S DOG

Erik Ellestad first landed on the cocktail map in 2006 with his blog, Savoy Stomp (www.savoystomp.com) — during his off hours as a tech engineer he began working his way through the classic *Savoy Cocktail Book*, one recipe at a time. This led to monthly gathering and demonstration Savoy Cocktail Book Nights at revered Upper Haight cocktail hotspot

the Alembic since 2008, and bartending at chic SoMa Chinese restaurant Heaven's Dog since its opening in January 2009. He's an expert on classic recipes; his technically-minded side informs his precision and sense of balance.

SFBG *Where did you grow up, and how did that influence your bartending style and taste?*

Erik Ellestad I'm from a small town near Madison, WI. Other than developing my taste for beer, cheese, and Old Fashioned cocktails, I don't think growing up in Wisconsin particularly affected my bartending. However, the 10 years I spent as a line and prep cook while living in Madison definitely affected both the way I approach cocktails and how I prioritize tasks while bartending.

SFBG *What's your area of expertise or obsession?*

EE Pre-Prohibition American beverages. Almost all my real favorite cocktails go back to the 19th and early 20th centuries, or before.

SFBG *What do you drink most during off hours?*

EE To be honest, now that I've nearly finished the Savoy Cocktail Book Project, I've been taking a bit of a break from drinking cocktails. You'll most often find me drinking esoteric beers or interesting wines.

SFBG *What cocktail is exciting you lately?*

EE I try to learn a new cocktail or perfect an old one every week just so I can have an answer to the inevitable cocktail nerd question, "What have you been working on lately?" This week I was inspired by Leopold's Navy Strength Gin to perfect the Inca cocktail:

3/4 oz Leopold's Navy Strength Gin
3/4 oz Dolin Dry Vermouth
3/4 oz Carpano Antica Italian Vermouth
3/4 oz Manzanilla Sherry
1 tsp Small Hand Foods Orgeat
1 dash Orange Bitters

Add ice and stir until well chilled. Strain into a small cocktail glass and garnish with an orange twist.

SFBG *Favorite off-hours food or drink hangouts?*

EE I live in Bernal Heights, so the places I get to most often are in the neighborhood: Gialina for pizza, Papalote for burritos, Front Porch for soulful American food, and Ichi Sushi, for, well, awesome sushi. If my wife and I are splurging, we'll go out to Bar Tartine, Bar Jules, or Commonwealth. Other than the bars I work in,

Rock Bar, Royal Cuckoo, Glen Park Station, St. Mary's Pub, and Wild Side West are the bars I'm most likely to be found in.

SFBG *Your bartending playlist?*

EE The core of my playlist at Heaven's Dog is the box set of Stax-Volt Soul singles from 1959 through 1968.



JEFF LYON

Jeff Lyon has been tending for about 16 years, the last five being at Range in the Mission, where he's currently the restaurant's bar manager. Besides a keen love and knowledge of whiskey and tequila, he's well-versed in music and sets an utterly comfortable tone at his bar with his dry, sly sense of humor.

SFBG *Where did you grow up, and how did that influence your bartending style and taste?*

Jeff Lyon I was born in Long Beach, CA, but bumped around CA until I was 20, then moved to Minneapolis to become a rock star with my brother. In order to fund our impending international success (ahem), we waited tables, but I noticed bartenders had way more fun than waiters. So I watched what they did and asked a lot of questions. Eventually I lied and told my boss I knew what I was doing, and they let me behind the bar. Minneapolis influenced my bartending style in that I picked up a strong work ethic. It wasn't about "mixology" — it was about being nice, working clean and fast, having fun.

SFBG *What's your area of expertise or obsession?*

JL I'm a whiskey guy and Bourbon is my favorite, but right now I'm really excited about the wine-based world of vermouth, sherry, and Madeira. I wouldn't call it an area of expertise, but I find the

variety and subtlety of this stuff endlessly fascinating. Who needs crazy tinctures, bitters, and infusions when you can simply pour a Barolo Chinato over a big chunk of ice? Done!

SFBG *What do you drink most during off hours?*

JL I drink more beer and wine than anything else.

SFBG *What cocktail is exciting you lately?*

JL I'm proud of a cocktail I do called Dante that's inspired by the sazerac's "whiskey, sugar, bitters and a rinse" structure. I stir up Angel's Envy bourbon, Perucchi Blanc vermouth, and Rothman and Winters Pear Orchard liqueur to provide sweetness, and Peychaud's to balance it out. Standing in for the absinthe is a generous rinse of St. George Spirits pear eau de vie.

SFBG *Current favorite off-hours hangouts for food or drink?*

JL More often than not, I go to dive bars. I do my share of cocktail R&D right in my neighborhood — Wo Hing and Locanda are rockin' it. Beretta is always great. Outside the neighborhood I love the usual suspects: 15 Romolo, Alembic, Bar Agricole, Comstock. The great thing is that there are so many bars raising the standards, even dive-y bars are making better drinks.

SFBG *Your bartending playlist?*

JL If I could have a night full of Bill Withers, Django Reinhardt, and Thelonious Monk, balanced with Nirvana, The Beatles, and Led Zeppelin, I could smile through just about anything.



AURORA SIEGEL

HOTSY TOTS, DOGWOOD
A true veteran of cocktailia, Aurora Siegel has been tending

bar for the better part of 17 years. Having worked as a GM and beyond, she deeply understands service and the full restaurant-bar experience. Years at North Beach classic Rose Pistola honed her skills in numerous aspects of management and bar service, and she's quite the cook herself (she makes a mean kimchi). You'll currently find her rocking the East Bay at Albany's Hotsy Totsy and Oakland's Dogwood.

SFBG *What's your area of expertise or obsession?*

Aurora Siegel I grew up in Hawaii where hospitality is key and a cold refreshing drink while caressed by a light breeze makes all feel right with the world. That background influenced my style on many levels, hospitality being the most important. I believe if you don't truly like serving people you shouldn't because it always shows. I happen to love it. The drinks I tend to create are often light and refreshing: four dimensional, not eight; balanced but not too complicated; drinks you can make in under a minute — with a smile, of course. So you can sit back and say all is right with the world, even without the tropical breeze!

SFBG *What's your area of expertise or obsession?*

AS My obsession is balance. Balance of sight, smell and of course taste. I'm often making ingredients to help me meld balance with speed such as my own home-brewed ginger beer, tonic base, and falernum.

SFBG *What do you drink most during off hours?*

AS Pisco sours: I just love 'em! Or a good sazerac, negroni, or Old Fashioned. I like trying new drinks but a well-made classic will almost always win out in the end.

SFBG *What cocktail is exciting you lately?*

AS Robert Hess' Trident [with sherry, Cynar, aquavit, peach bitters]! I think it's one of those drinks that will go down in history.

SFBG *Current favorite off-hours hangouts for food or drink?*

AS Three of my favorite spots are Comstock for the whole package: good late night bites, great drinks, and real bartenders! Madrone on Divisadero: nice staff, good drinks, and unique music. Or Tony Nik's in North Beach, where the staff are true pros and drinks are good, too.

CONTINUES ON PAGE 22 >>

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ARTS + CULTURE: SUMMER DRINKS

CONT>>

SFBG Your bartending playlist?

AS Anything from the '80s just gets my hips shaking, but I must say we have one of the most diverse and fun playlist at the Totsy. I'm almost always feeling the groove there!



JONNY RAGLIN COMSTOCK SALOON

A bartender for the past 16 years, Jonny Raglin is an English lit major with a sense of style that includes several evolutions of mustache. He started tending in SF over a decade ago at Stars, then B44, then the early days at Absinthe with Jeff Hollinger, with whom he eventually opened Comstock Saloon in 2010, a haven for classic cocktails in a historic Barbary Coast space with live jazz (and the occasional Gold Rush tune) and honky tonk and classic country vinyl Sundays.

SFBG Where did you grow up, and how did that influence your bartending style and taste?

Jonny Raglin I'm from Oklahoma. It certainly does influence my style of bartending. I'm cavalier, self-taught, hard-working, hard-headed, whiskey-slinging, whiskey-drinking, a lover not a fighter — except when fighting — and the fastest hand in the West!

SFBG What's your area of expertise or obsession?

JR My obsession is the 9/10ths of bartending that has nothing to do with "mixology." That is what I try every day to improve upon. Not to say I've given up on the drink itself, but I am certainly concerned with what Leary called "set and setting," i.e. a perfect cocktail can only be had in perfect company.

SFBG What do you drink most during off hours?

JR Margaritas with my wife. I typically order dry martinis at any given bar since it's REALLY hard to fuck up cold gin.

SFBG What cocktail is exciting you lately?

JR I'm really digging making cocktails from who I consider to be the two queens of the cocktail in New York: Julie Reiner and Audrey Saunders. I feel like they have a firm grasp of not only the classic cocktail but also the modern palate. I find myself in the *Savoy Cocktail Book* for inspiration as I have for the past five years or so. And people sure like the Cherry Bounce at Comstock which is a recipe I came up with (made from the juice of house-made brandied cherries).

SFBG Favorite off-hours food or drink hangouts?

JR To me the best place to eat and drink in SF is Cotogna. God bless the Tusks [Michael and Lindsay] for their little trattoria a block from us at Comstock!

SFBG Your bartending playlist?

JR When Booker T. and the M.G.'s comes on, I'm the fastest bartender on the planet. On Friday lunch at Comstock, we play Buddy Holly radio on Pandora. It's a bit of a sock hop with bow ties and suspenders, giving away lunch, selling booze... and fun!



STEVEN LILES SMUGGLER'S COVE

Tending bar since 1997, Steven Liles dons a Hawaiian shirt and mixes it up tiki-style to exotica tunes at the Cove, after having spent years crafting cocktails at fine dining spots like Boulevard and Fifth Floor. Besides his stylin' wardrobe and hats, Liles has his

own 1930s home bar, an extensive music collection (start asking him about '60s soul), and is well-versed on classic recipes and spirits distillation.

SFBG Where did you grow up, and how did that influence your bartending style and taste?

Steven Liles I was born in Compton, California, but mainly grew up in Lancaster, in the Mojave Desert. So my style is dry, like my humor. Growing up in California with all of its diversity has developed a sense that I should explore the different facets of my career as much as possible. I am defined by the desire to expand the definition of myself.

SFBG What's your area of expertise or obsession?

SL I've never been the type to focus on one particular thing as a bartender. I prefer a more rounded approach. Working at a rum-centric bar is fun and fascinating, but I also pay attention to other spirits and styles of tending bar. I love pisco, gin, Calvados, and so many other amazing spirits with amazing stories.

SFBG What do you drink most during off hours?

SL It varies. My go-to cocktails are the martini and negroni. I love a glass of champagne — or a bottle. With so many great cocktail bars, I always try out new ideas that bartenders are creating. It's a lot of fun.

SFBG What cocktail is exciting you lately?

SL With 75 drinks on the menu at The Cove, I can't help but be excited: it is a great challenge. I love making new drinks but that's not really a big focus of mine. I have a regular, Paul Cramer, that I make original creations for all the time. I don't bother writing anything down. I find that fun, to just go off he cuff, in a care-free way.

SFBG Favorite off-hours food or drink hangouts?

SL I love Maven, Comstock Saloon, AQ, Heaven's Dog, Jasper's, Wo Hing, Bar Agricole. There are so many more.

SFBG Your bartending playlist?

SL Sam Cooke's "Good Times" is a great bar song to me: "We are going to stay here 'til we soothe our souls, if it takes all night long." That's perfect. **SFBG**

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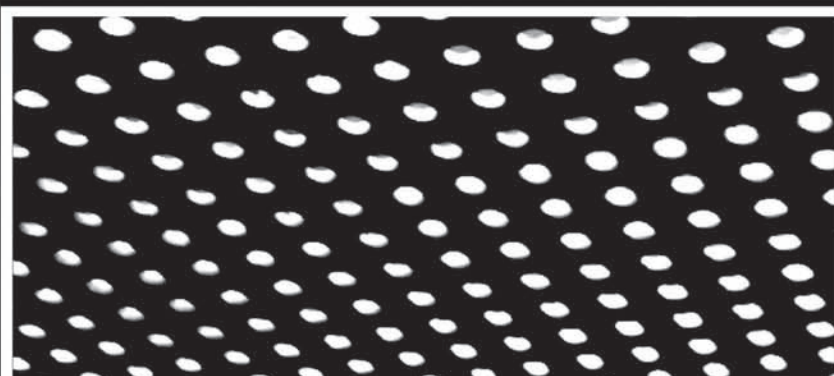
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ARTS + CULTURE: SUMMER DRINKS



SUMMER ALE-MANAC

The season's brews to choose

BY TAYLOR KAPLAN
culture@sfbg.com

SUMMER DRINKS When the fabled Anchor Steam brewery underwent its renaissance back in the 1980s, California went all in on the craft beer movement, and hasn't looked back since. Three decades later, this renewed approach to brewing has not only radically pushed boundaries, but redefined the role of beer in our social fabric.

In the right setting, a quality brew can carry the dignity of a fine wine; but don't let today's rampant, beer-geek elitism fool you. It's still a populist beverage if ever there was one. Looking for a refreshing, approachable ale or lager to nurse on a hot day in Dolores Park? Fear not: our nation's maverick microbrewers have your back. So, before you go throwing those Coronas in the cooler, take a minute to reassess your options.

For six years now, SoMa's **City Beer Store** has curated one of the most exhaustive selections of any bottle shop in town. Owner and buyer Craig Wathen had the following brews to recommend over the coming summer months, which you can snag either in bottles his store (1168 Folsom, SF. www.citybeerstore.com).

SESSION BEERS

Alpha Session (Drake's; San Leandro, CA)
Table Beer (Stillwater; Baltimore, MD)
Kent Lake Kölsch (Iron Springs; Fairfax, CA) Highly drinkable and low in alcohol, these session beers are ideal for a leisurely day of drinking in the sunshine. An ideal replacement for macro-lagers like Bud and PBR, they pack a serious hop-punch, while avoiding the heavy malt backbone of most aggressively hopped beers. Stillwater's Table Beer is fermented with a wild yeast strain, imparting the tart funkiness of Belgian sour ales, while Iron Springs' Kent Lake Kölsch, a riff on the crisp, clean German style, was awarded the bronze medal for Best Blonde or Golden Ale at the 2011 Great American Beer Festival in Houston.

SOUR BEERS

Gueuze Tilquin (Belgium)
Sanctification (Russian River; Santa Rosa, CA)
Berliner Weisse (High Water; Chico, CA)
Oro de Calabaza (Jolly Pumpkin; Dexter, MI) Cited for their fruity tartness, barn-

yard funkiness, and vinegary acidity, Belgian-derived sour beers are among the most complex in the world. Fermented with wild yeasts, and oftentimes aged in barrels, these brews are risky and expensive to make, and usually produced in small quantities. While sours remain a niche product, you owe it to your palate to try one; the four listed above are relatively light-bodied, golden in color (as opposed to certain red and brown sours), and totally satisfying on a hot day.

INDIA PALE ALES

Summer Yulesmith (Alesmith; San Diego, CA)
Simtra Triple IPA (Knee Deep; Lincoln, CA) Constantly evolving and developing, aggressively hopped IPAs are the bread and butter of California craft brewing. Knee Deep's Simtra Triple IPA is an extreme example of the style: taking inspiration from Russian River's Pliny the Younger, it contains three times the hops of a standard IPA, resulting in an onslaught of bitterness. Alesmith's Summer Yulesmith, a seasonal double-IPA, is similarly assertive; check out the fireworks on its label, and consider picking up a few bottles for your Fourth of July bash.

S'MORE STOUT?!

Campfire Stout (High Water; Chico, CA) A heavy, roasty, dark beer can be a great indulgence on a summer night, and High Water Brewing offers a great novelty with its Campfire Stout: s'mores in beer form. Brewed with graham crackers, chocolate malt, and toasted marshmallow flavor. Before you begin that rousing round of "Kumbaya," pop one of these.

OTHER SF BEER SPOTS WORTH CONSIDERING:

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Healthy Spirits 2299 15th St., SF. (www.healthy-spirits.blogspot.com)
La Trappe 800 Greenwich, SF. (www.latrappecafe.com)
Rosamunde Sausage Grill 2832 Mission, SF. (www.rosamundesausagegrill.com)
Toronado 547 Haight, SF. (www.toronado.com)
Suppenküche 525 Laguna, SF. (Hayes Valley, www.suppenkuche.com)
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ARTS + CULTURE: SUMMER DRINKS



FEST-READY VINOS AT THE OUTSIDE LANDS WINE TENT

PHOTO BY FILM MAGIC INC.

GET WET: UPCOMING BAY AREA DRINK EVENTS

Meet the brewers: Magnolia Gastropub and Brewery 1398 Haight, SF. (415) 864-7468, www.magnoliapub.com June 20 6-9pm, free. Haight Ashbury's Magnolia is as well-known for its salubrious cask ales and piquant bitter beers as it is for the subtle shades of Grateful Dead in its décor. Hunker down for some Q&A with the minds behind its masterful brews. Next up in this series of monthly meet-and-greets with SF Brewer's Guild members is the Mission's Pi Bar in July.

Seasonal cocktails at the Boothby Center The Boothby Center, 1161 Mission, SF. www.sfcocktailweek.com. June 28 7-9pm, \$65. Every month the Boothby Center, city hotspot for the alcoholic arts, hosts classes taught by local artisan cocktail mastermind Scott Beattie. Beattie confers with local farmers about what's fresh now, and brings you his findings in tasty cocktail recipes. The Boothby Center also offers monthly "Mixology 101" courses for the shaker newbie.

Pacific Brewing Laboratories dinner conversation 18 Reasons, 3674 18th St., SF. www.18reasons.org. July 24, 7pm, \$35. We've gotta hand it to these youngsters — they've come a long way from their first underground tasting parties in their (adorable) SoMa garage beer laboratory. Now, their Squid Ink IPA and Nautilus saison are available in local bars and stores. Learn how they did it at this communal meal at community food university 18 Reasons. The center also holds organic wine tastings from time to time, so keep your eye on its website.

Bier Sommer San Francisco Art Institute, 800 Chestnut, SF. www.sfa.edu. July 27-28, 3pm-10pm, free. The outdoor plaza at SF Art Institute will be turned into a beer garden to host performance artist Hans Winkler's film homage to one of the world's favorite beverages. Winkler's previous SF projects have involved contracting day laborers to stage a "revolution" replete with machetes and black flags, so whatever he's brewing here should be good — take it in as you sip beer from Germany's Traunstein brewery.

Noise Pop's Noisette Speakeasy Brewery, 1195 Evans, SF. noisette.noisepop.com. Aug. 4, 1-5pm, \$50-\$85. The homegrown music fest that could be taking notes from Outside Lands — this year, it adds a food and drink event that makes use of superlative tunes as backdrop. Bayview's Speakeasy Brewery will host a concert featuring not just live grooves from the Dodos, Pillowfight, and more — but also dishes made by chefs from Commonwealth, Monk's Kettle, Bar Crudo, guerilla gourmands Graffcats, and other culinary mystics.

Outside Lands Speedway Meadows, Golden Gate Park, SF. www.sfoutsidelands.com. Aug. 10-12, three-day ticket \$225. How did we ever attend Outside Lands without its cozy, be-tented Wine Lands? Surely this year, the soaring tones of Stevie Wonder and Skrillex will be best enjoyed over a fine glass of California wine by Kermit Lynch or Bonny Doon Vineyard in the beloved barrel booths. Actually, maybe you should have a couple glasses before Skrillex goes on.

SF Street Food Festival www.sfstreetfoodfest.com. Aug. 18, donations suggested. Last year, this wet dream for fans of unusual, ready-to-eat foodstuffs started to feature al fresco bar areas. We flipped for Sweet Collections' delicately beautiful gelatin art Jello shots — we had to ogle the artfully-made flowers awhile before sucking them down.

SF Cocktail Week www.sfcocktailweek.com. Sept. 17-23. See website for ticket prices. The fifth year of Cocktail Week explores the depth and breadth of Bay liquors. Promising events to look for: a North Beach bar history stroll, a cocktail science event hosted by Big Daddy Antiques, an awards night to honor those that have put SF on the map as a bar menu mecca, and a seminar entitled "The Nerdy Aspects of Gin Cocktails."

Cocktails From The Crypt October. Check website for Oakland location, time, prices. www.jupiterolympus.com. Morgan Schick and Eric Quilty know their tipples. The two cocktail vets hold regular showcases of wildly unique drinks, made before your eyes. Last year's Halloween edition included a concoction dubbed Hairy-Handed Gent, made from quinoa vodka, grapefruit-infused Manzanilla sherry, and cinnamon tincture. What will rise this October?

SF Beer Week www.sfbbeerweek.org. February 2013. See website for exact dates. For local lovers of hops, few things are more intoxicating than SF Beer Week. The Bay Area goes absolutely bonkers during its tenure — events pop up in breweries and restaurants just everywhere, pairings, classes, dinners, even bikeable beer tours and the odd booze-driven urban hike. It's not too early to get excited for this one.

Whiskies of the World www.whiskiesoftheworld.com. April 6, 2013. This yearly megapour has the capacity to be the most expensive drunk you've ever had, and will most certainly expand your knowledge of the all-important Vitamin W. Past years have featured both small craft distilleries and marquee tastes from Japan, Kentucky, and all points in between.

SF International Beer Fest www.sfbbeerfest.com. April 27. Though SF's microbrew scene has only really hit its stride over the last five years, this fest turns 30 in 2013 — a sign that its focus is much more on global hop trends than what's happening right here in our seven by seven mile plot. No problem, you're cosmopolitan.

SF Beer Olympics Impala Lounge, 501 Broadway, SF. www.facebook.com/beerpubcrawl. Every Friday, sign-up at 8:30pm, free to attend and play, \$10 for five beers. Not every drinking event has to be for gourmands, of course. Every week at the Impala Lounge, travelers and locals alike converge to be grouped into teams for beer pong and flip cup — a happy tradition that leaves everyone with a cheap beer smile on their face. (Caitlin Donohue) **SFBC**

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SO, "MATURE" MEANS NO EWOKS, RIGHT? *STAR WARS 1313* DEBUTED AT E3.

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SAME TIME NEXT YEAR: E3 REPORT

GAMER There was a moment when it seemed this year's Electronic Entertainment Expo (better known as E3) would be the most exciting since way back in 2006, the year Wii and PlayStation 3 premiered. This January, rumors swirled around Sony and Microsoft, that they were developing next generation consoles, and perhaps looking to premiere them alongside Nintendo's big Wii U reveal.

But Microsoft's decision instead was to coast on their current success as market leader, and Sony chose to concentrate on setting themselves apart in an increasingly multi-platform marketplace by focusing on peripherals and exclusives. So, at least one more year for this generation of gaming, making E3 2012 pretty interchangeable with 2011.

Nintendo's presentation played it safe with first-party games that were either already known (*Pikmin 3*) or practically indistinguishable from past installments (*New Super Mario Bros. 2*), and left innovation for new Wii U software to third party developers. Playing nice with outside development teams will go a long way towards winning back the "hardcore" crowd Nintendo desperately craves but the dearth of exciting games evoked too-fresh memories of last year's disastrous 3DS launch.

Speaking on the Wii U at an investor presentation prior to E3, Nintendo president Satoru Iwata stated "There is always a limit to our internal resources ... if I said that an overwhelmingly rich software lineup would be prepared from day one, it would be too much of a promise to make." Attendees at

Nintendo's conference would have been wise to heed that warning, as an initially excited crowd grew more restless with each announcement that wasn't a hi-definition *Zelda* or *Metroid* game.

On the other side of the coin, Microsoft opened with a guaranteed bread-winner for the Xbox and their only exclusive blockbuster releasing this year, *Halo 4*. Coupled with the annual release of *Call of Duty*, the Xbox is in a safe spot, and Microsoft was smart to concentrate the rest of their show on apps and an application they're calling SmartGlass, even if doing so created some disappointment in the crowd. An experiment in tablet crosstalk, SmartGlass is just one example of the "second-screen" gameplay all three publishers appear keen on for 2013.

Last of the "big three" publishers, Sony attempted to entice consumers into supporting the low-selling PlayStation Move and the new PS Vita handheld, but their exclusive titles remained the most compelling reason to own a PlayStation. A new project from Quantic Dream, *Beyond: Two Souls* improves on *Heavy Rain*'s cinematic storytelling, and Naughty Dog's post-apocalyptic survival piece *The Last of Us* wowed audiences with gruesome one-on-one combat. Sony also featured the Expo's biggest failure: way too much time devoted to a buggy and simplistic augmented reality book, Wonderbook, based on the *Harry Potter* franchise.

Concentrating on games over peripherals, Ubisoft had arguably this year's best showing. New action/stealth IP *WATCH_DOGS*, about a hacker who can control the power of a city's technology,

had many declaring it E3's biggest surprise, and Ubisoft also delivered strong demos for *Splinter Cell: Blacklist*, *Assassin's Creed III*, *Far Cry 3*, and *Rayman Legends*, the last of which harnessed the possibilities of the Wii U in ways even Nintendo couldn't match.

On the E3 show floor, the *Tomb Raider* series' reboot is emotionally engrossing and includes a more robust upgrade system than the game it most closely resembles, *Uncharted*. Where *Uncharted* is known for strong story and characters, *Tomb Raider* competes with a terrifying sense of helplessness and mature storytelling. Making its debut at E3, *Star Wars 1313* also made a lot of promises about being first to set a "mature" game in the *Star Wars* universe. It'll be interesting to see if LucasArts uses that freedom as a tableau to create a truly interesting story, or if it becomes a bar to hit in terms of language and violence. Either way, *1313* features some of the most realistic motion capture I've ever seen, and lighting and animation that rivals entries in the film series.

If there was a constant among the big E3 games, it was the year 2013. Publishers are tired of getting beat up each fall by *Call of Duty*'s annual release and have relocated to next spring. Most titles demoed at E3 have been slotted for 2013's first quarter, which currently looks as stuffed with games as November usually does. It'll be interesting to see who stands their ground and who makes one last push to the barren summer months. If 2013 looks to be an exciting time to be a gamer, in 2012 it remains business as usual. (Peter Galvin) **SFBG**

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ARTS + CULTURE: MUSIC

BIG FUN: BRIAN KING AND DAVID PROWSE

PHOTO BY SIMONE CECCHETTI



NO TIME WASTED

Japandroids' 'Celebration Rock' lives up to its name

BY FRANCES CAPELL
arts@sfbg.com

MUSIC "The record couldn't be called anything else," says Japandroids' Brian King of the band's sophomore LP, *Celebration Rock*, released last Tuesday on Polyvinyl Records. "It just seemed to sum up — not just the album, but the sound of the band as a whole."

The Vancouver duo — comprised of King on guitar and David Prowse on drums, both provide vocals — has a lot to celebrate. Japandroids' critically acclaimed 2009 debut, *Post-Nothing*, began as a swan song of sorts, made solely for the purpose of having a record to take on the road. "There was certainly a sense when we were touring — which is probably one of the reasons we toured for so long — that when the touring stops, the band would just end," says King. "It wasn't actually until the end of 2010 that we realized there were no more shows to play. If we wanted to keep touring, we had to make another record. So that's what we did."

Bursting with restless energy and fervent guitar hooks, *Post-Nothing* was an ebullient reflection of raging, fleeting, glorious youth. It captured the sensation of shotgunning beers with your best buds at the moment the apocalypse arrives. On *Celebration Rock*, King and Prowse put that feeling into words.

"In the old days, I think we

viewed lyrics and vocals as secondary components of the band and the songs," King explains. "Our primary focus was writing instrumentals that were fun to play and had lots of interaction." *Post-Nothing* opener "The Boys Are Leaving Town," is a raucous four-minute anthem with only two lines.

"We had two or three hundred shows in between the first record and the second record," says King. "When you play all those shows and you've seen all those people singing your songs back to you and hear how much they love them, you realize that the vocals and the lyrics aren't necessarily stupid and they shouldn't necessarily be secondary." "Kiss away your gypsy fears / And turn some restless nights to restless years," King commands on "Fire's Highway." On "Younger Us," he asks, "Remember saying things like We'll sleep when we're dead / And thinking this feeling was never gonna end?"

The instrumentals that were the focal point on *Post-Nothing* are cleaner, brighter, more epic on *Celebration Rock*. "A song wasn't really done until it was what we would call a blitzkrieg from start to finish, which means there's nothing more you can do to make it any more fun or spectacular or impressive to perform in front of an audience," King tells me.

Nonstop guitar shredding by King and thunderous percussion from Prowse make the 35-minute,

eight-song album feel wickedly fulfilling. "It's very, very dense," explains King. "I'm guessing it doesn't have any less riffs or any less lyrics than any other record. We just crammed it all in with the idea of not wasting even a second."

"Not wasting a second" are words Japandroids live by. With an outrageously energetic live show and commitment to endless touring, King and Prowse seem to subsist solely on a passion for delivering uproarious anthems to their fans. "Lack of sleep, lack of eating, over-drinking — it's actually quite hard physically and, at times, it can be very challenging," says King. "[But] there's nothing that we would rather be doing than playing in a touring rock and roll band."

On the album, King fires off verses about long nights and passing moments likely inspired by a hard-and-fast lifestyle of blazing through cities and leaving them in the dust. If *Celebration Rock*'s most boisterous track, "The House That Heaven Built," is any indication, Japandroids' blitzkrieg is far from over. "If they try to slow you down," King hoarsely declares, "Tell 'em all to go to hell." **SFBG**

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POSSESSIONS AND CONCESSIONS



Christina Anderson's 'Good Goods' tells a supernatural tale haunted by real world tensions

BY ROBERT AVILA
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THEATER A general store in a factory town is the deceptively concrete setting for playwright Christina Anderson's purposefully nebulous drama, which conflates a range of 20th century African American experiences in a supernatural tale of characters and a town variously "possessed."

Crowded Fire (which produced the world premiere of Anderson's *DRIP* in 2009) takes the premise and runs with it, artistic director Marissa Wolf helming the production with a sure grasp of Anderson's fluid structure, where time ("between 1961 and 1994"), place ("the side pocket of America"), and position (social, sexual or otherwise) are all on the move and yet passingly specific, as in some Heisenberg Uncertainty Principle of history and identity.

As the story opens, *Good Goods* proprietor Stacey Good (Yahya Abdul-Mateen II) has recently returned to town to take over from his father — the original Good — who we learn fled under vague circumstances seemingly connected to a recent "invasion" that has left this exclusively African American community in some sense (again purposely vague) occupied.

Meanwhile, the store itself is contested terrain. Longtime employee Truth (David E. Moore) holds a grudge against Stacey, who was supposed to be born a girl — promised to Truth by Good-the-father along with the keys to the store. But as a male heir, Stacey is instead Truth's boss (although, as we learn in some of the clunky exposition at the top

of the play, he's obligated to keep Truth on the payroll no matter how ill tempered he may get).

The allegorical air of this premise grows apace with the arrival of Patrick, nicknamed Wire (Armando McClain), and Patricia (an assured and persuasive Mollena Williams), his twin sister with a stalled career as a nightclub comedian. Patricia has just returned this day — Wire's birthday but not yet hers, since she was born after midnight — with a runaway bride named Sunny (a fittingly bright and captivating Lauren Spencer), who she met on the bus ride to town. Sunny's innocent, childlike radiance captures Truth's ardor but it's soon clear she's already smitten with Patricia.

As it further becomes obvious there's some lingering romantic history between Patricia and Stacey, as well as between Stacey and childhood best friend Wire, a horrible accident at the local factory intrudes. The outcome of this tragedy is the supernatural arrival of another member of the community, whose family has earned some resentment for having gone AWOL during the recent invasion. As a local medicine man named Waymon (Anthony Rollins-Mullens), channeling the spirit of the Hunter Priestess, arrives to sort the matter out, history and solidarity, ownership and desire, masculinity and femininity, tyrannical convention, and casual nonconformity are all mixed ever more thoroughly together.

Without giving away too many details of the plot's central twist, it's fair to say that who gets to possess whom and under what circumstances (that is, with or

without the consent of the other party) is a question that rises and sinks amid the play's convoluted action like a stone skipping across a roiling pond. If Anderson sacrifices some dramatic coherence along the way, there are productive questions thrown up merely by flouting a more realistic time/place continuum, since not making an issue of the characters' fluid sexuality, for example, is already to draw attention to the usual regime while toppling its violent logic.

Crowded Fire's production at Boxcar Playhouse is somewhat erratically paced and has sight-line challenges, but it offers scope for some nicely tailored performances (with the most consistent work coming from Williams and Spencer, who anchor the proceedings with fine, vital turns). Emily Greene's half-open half-realistic scenic design, buttressed by Rebecca Longworth's mix of still and video backdrops, meanwhile strives with limited success to capture the play's particular mix of naturalism and supernaturalism.

That mixture is ultimately both a weakness and strength. The action can feel too mysterious, contradictory and diffuse to be as hard-hitting as it wants to be. But the boldness of Anderson's formal strategy and its deliberately spongy sense of history also invite an invigorating play between necessity and possibility. **SFBG**

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ARTS + CULTURE: FRAMELINE

WE FOUND LOVE: *BYE BYE BLONDIE* (TOP), FROM LEFT, *THE WATERMELON WOMAN*, *GAYBY*, AND *ALL OVER ME*.



OUT FOR MORE

Frameline celebrates 20 years of “New Queer Cinema” — and beyond

BY LYNN RAPOPORT
 arts@sfbg.com

FRAMELINE It was *Blue* (1993) and *Swoon* (1992) and *Frisk* (1995), or *My Own Private Idaho* (1991) and *The Hours and Times* (1991). *Paris Is Burning* (1990). *The Incredibly True Adventure of Two Girls in Love* (1995).

It probably depended a little on who you were and what you’d seen lately that made you feel grateful to be coinciding with this point on the timeline of queer cinema. For me, it was *Lilies* (1996) and *Go Fish* (1997), and *All Over Me* (1997) and *Beautiful Thing* (1996), and every other gay teen romance, and any totally f***ed up thing Gregg Araki chose to put onscreen (including 1995’s *Doom Generation*, billed as “a heterosexual film by Gregg Araki,” which made straight look like a fairly provisional state of being). It was kind of like irony or porn — I couldn’t exactly define it, but I was pretty sure I knew it when I saw it while bingeing, mid-gay adolescence, on whatever the 1990s had to offer in the way of LGBT experience on film. “It” being this thing called New Queer Cinema, a term that film critic and scholar (and past Guardian contributor) B. Ruby Rich had coined in a 1992 essay in the British film journal *Sight & Sound*.

Rich, these days teaching in UC Santa Cruz’s Film and Digital Media Department, offered up the idea of New Queer Cinema as a way to frame a ragged-edged genre that she saw emerging. Populating it were films that told unfamiliar, upsetting, outrageous, and sometimes deeply lyrical

stories of queer experience, forcing a more complicated picture onto the screen. As many of them gained a cultural foothold (seldom reaching deep into the mainstream, but drawing respectable numbers of art-house-goers), they made a space around themselves for more such films to follow their unsettling examples.

Over the next decade and beyond, the genre, and the larger, disparate queer culture, welcomed a world of untold stories; films like *My Own Private Idaho* and later *Velvet Goldmine* (1998) and *Boys Don’t Cry* (1999) entered the popular culture by way of some combination of star and story power; and one morning we woke up to the sight of significant swaths of the country heading to the multiplex to watch a swoony, gloomy tale of two cowboys in love.

Now, somehow, *Brokeback Mountain* (2005) is starting to seem like a long time ago, and you could say that New Queer Cinema has both evolved and devolved, a fact reflected in the rom-com-packed LGBT section of your friendly neighborhood video store as well as in each passing year’s Frameline festival catalog. This year, the San Francisco International LGBT Film Festival offers the opportunity to compare and contrast, casting its eyes back on the genre 20 years after Rich pronounced its existence and sketched its parameters.

In addition to presenting Rich with its annual Frameline Award, the fest has programmed a retrospective of four films that offer a sense of New Queer Cinema’s expansive scope and permeable borders: Alex Sichel’s dark-and-

light, riot grrrl music-infused *All Over Me* (costarring a baby-faced Leisha Hailey from *The L Word*); Ana Kokkinos’s *Head On* (1998), about a reckless but closeted young man living in a tight-knit Greek Australian community; Gregg Araki’s violent, trashily romantic, HIV-inflected road movie *The Living End* (1992); and Cheryl Dunye’s experimental mix of documentary and dyke drama *The Watermelon Woman* (1996). (In 2012’s *Mommy Is Coming*, also screening, Dunye adds to the mix Berlin sex clubs, explicit taxicab-backseat role play, and a parent-child dynamic likely to leave you flinching in horror.)

Elsewhere in the fest, French writer-director Virginie Despentes’s *Bye Bye Blondie* has a mosh pit soundtrack and follows, clumsily, Araki’s frenetic and unrestrained example. Béatrice Dalle (1986’s *Betty Blue*) and Emmanuelle Béart (2002’s *8 Women*) play former teenage punk rock sweethearts who met in a mental institution and reunite after a long estrangement to reenact the past and rip open old wounds. A high point, though not for their relationship, occurs when Dalle’s slightly unhinged character tells a woman at a highbrow cocktail party, populated by Paris’s public-intellectual set, that her dress is sectarian, before physically assaulting another guest. Cloying and soap operatic, offering the gauzy fantasy fulfillment of a Harlequin Romance, Nicole Conn’s *A Perfect Ending* nevertheless earns points for its premise of an uptight housewife who employs the services of a call girl — and for casting Morgan

Fairchild as a madam who uses her Barbie collection as a staffing organizational tool.

Other queer stories are more successfully delineated. Aurora Guerrero’s coming-of-age tale *Mosquita y Mari*, which screened at the SF International Film Fest in April, soulfully and subtly captures the ambiguous friendship that develops between two Latina high schoolers struggling with unspoken feelings as well as pressures both familial and financial. In Joshua Sanchez’s *Four*, adapted from a play by Christopher Shinn, Fourth of July fireworks and a mood of lonely isolation serve as a backdrop to four disparate individuals’ uncomfortable attempts to find physical and emotional connection. Stephen Cone’s *The Wise Kids* is set in and around a Southern Baptist church in Charleston, South Carolina, and tracks a trio of teenagers as they sort out the facts of their religious and sexual identities.

There’s a startlingly small quantity of queer baby-making going on in this year’s fest compared with recent years, and the family proposed in writer-director Jonathan Lisecki’s romantic comedy *Gayby* (as well as Ash Christian’s *Petunia*) is not necessarily nuclear or easy to encapsulate in kindergarten on “Let’s draw our family tree!” day, marrying the concept of queer family to the Heather-has-two-mommies narrative. The film’s gay-boy Matt and straight-girl BFF Jenn decide that it’s time to settle down and start a family together, but reject the idea of turkey basting or consulting a fertility specialist in favor of comically awkward, highly unerotic, goal-oriented sexual intercourse.

Come to think of it, their method could resonate with the procreation-only, can’t-wait-to-be-raptured crowd, who might be less enthusiastic when the pair switch to good old-fashioned DIY insemination and Matt’s friend Nelson (a scene-stealing Lisecki) brings over a container of holy cat cremains to sanctify the proceedings. Either way, with queer spawning sometimes serving as the rope in a tug-of-war argument about heteronormativity, queer identity, transgression, and basic rights, an unruly rom-com about queer family planning is a fitting entry in a genre and a festival that have both grown into panoramic representations of the queer world. **SFBG**

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GIMME MORE: SHORT TAKES FROM FRAMELINE36

Mixed Kebab (Guy Lee Thys, Belgium/Turkey, 2012) A *My Beautiful Laundrette*-type mix of culture clashes ethnic, religious, sexual, and otherwise, Guy Lee Thys' Belgian-Turkish feature risks over-contrivance, but comes out a tasty blend of narrative and thematic ingredients. Ibrahim, a.k.a. Bram (Cem Akkanat), is the apple of his émigré Antwerp family's eye, but then he's kept his hunky-gay-man-at-large double life entirely off their conservative Muslim radar. Even as his best-friendship with Kevin (Simon Van Buyten) looks set to turn into something much more, he goes along with plans for an arranged marriage to Elif (Gamze Tazim), an educated cousin desperate to escape the gender restrictions of Turkey and her father's home. Several factors will erode those best-laid plans, however, not least the prying eyes of Bram's black-sheep brother Furkan (Lukas De Wolf), who goes from rebellious juvenile delinquency to obnoxious moral fundamentalism under a far-right local imam's influence. *Thu/14, 10pm, Castro.* (Dennis Harvey)

North Sea Texas (Bavo Defurne, Belgium, 2011) Growing up is never easy — especially when you know who you are and who you love from a tender young age, and live in a sleepy Belgium coastal hamlet in the early '70s. Sexual freedom begins at home, as filmmaker Bavo Defurne's debut feature opens on our beautiful little protagonist, Pim — a melancholy, shy, diligent soul who has a talent for drawing, a responsible nature, and a yen for ritual dress-up in lipstick and lace. He has an over-the-top role model: an accordion-playing, zaftig mother who has a rep as the village floozy. Left alone far too often as his mom parties at a bar named Texas, Pim takes refuge with kindly single-mom neighbor Marcella, her earnest daughter, and her sexy, motorcycle-loving son, Gino, who turns out to be just Pim's speed. But this childhood idyll is under threat: Gino's new girlfriend and a handsome new boarder at Pim's house promise to change everything. Displaying a gentle, empathetic touch for his cast of mildly quirky characters and a genuine knack for conjuring those long, sensual days of youth, Defurne manages to shine a fresh, romantic light on a somewhat familiar bildungsroman, leaving a lingering taste of sea salt and sweat along with the feeling of walking in one young boy's very specific shoes. *Fri/15, 9:30pm, Castro.* (Kimberly Chun)

I Want Your Love (Travis Mathews, US, 2011) Local director Travis Mathews' first full-length feature — produced by porn impresario Jack Shamama and the good, pervy folks at Naked Sword — is so beautifully shot, edited, paced, and true to life for a certain young, scruffy, artsy fag demographic (not to mention brimming with explicit sex scenes) that you probably won't notice that hardly anything happens plotwise. A cute performance artist named Jesse, played by one of our top performance artists also named Jesse, is getting ready to move back to Ohio due to those all-too-familiar San Franciscan money woes, but maybe also to forge some deeper connection to life. That's about it. The true joy here is seeing most of the Bay Area's gay underground arts scene nailing peripheral roles: Brontez Purnell hilariously steals the movie, cute naked gay boys abound, and the whole thing really does come off as a lovely West Coast boho version of last year's UK indie hit *Weekend* with more fog and condoms. *Sun/17, 9:30pm, Castro.* (Marke B.)

Beauty (Oliver Hermanus, South Africa/France, 2011) The destructive toll of repression, psychological and otherwise, is vividly illustrated in Oliver Hermanus' stark minimalist drama. Francois (Deon Lotz) is a middle-aged Afrikaaner husband and father living an entirely concealed double life: the hidden part acted out in secret orgies with other men as successful, privileged, and closeted as he. (When one member of this very exclusive "club" brings a black lover along, the reaction makes clear how sharp South Africa's race/class divisions remain.) Francois' control of that schizophrenic existence is masterful — until he spies Christian (Charlie Keegan), a model-handsome new corporate colleague, a close friend's son, and eventually his younger daughter's boyfriend. Despite all those red flags, his obsession builds toward a shocking, uncontrollable explosion. A deliberately chilly and unpleasant work of art à la Michael Haneke, *Beauty* weighs the consequences of living a lie, and finds them aptly repellent. *Mon/18, 9:30pm, Castro.* (Harvey)

My Best Day (Erin Greenwell, US, 2012) Sans name stars or a catchy plot hook, Erin Greenwell's indie comedy attracted little attention at Sundance, and it's kinda buried in the Frameline program — a pity, since its uncontrived, even-handed balance of gay male, lesbian, and straight protagonists would have been perfect for a higher-profile slot. Not to mention that it's totally goofy, funny, surprising, and sweet. Over the course of one Fourth of July in Bangor, Penn., a motley assortment of hapless but endearing characters circle one another warily, desiring everything from family reunion to crush-realization to acknowledgement of a closeted relationship. They're all delightful, although there's no getting around the wholesale scene stealing of Ashlie Atkinson, whose motorcycle- and slutty local-girl-covetous refrigerator-repair dyke dials down her "Muffler" in *Another Gay Movie* (2006) to create a character of nuanced comic beauty. *My Best Day* is unpretentious but so low-key skillful and open-hearted that in the end it feels ever-so-slightly profound. *Tue/19, 7pm, Elmwood; June 20, 9:30pm, Castro.* (Harvey)

Keep the Lights On (Ira Sachs, US, 2012) At times almost too intimately painful to watch, Ira Sachs' autobiographical drama charts the long-term disintegration of a relationship between a filmmaker and a bright, adored but addicted and duplicitous soulmate. When expat Danish documentarian Eric (the exceptional Thure Lindhardt) first hooks up with publishing-biz newbie Paul (Zachary Booth), they have sexual chemistry and more. But the Manhattan life they build together is increasingly hole-riddled by Paul's mood variances, unexplained absences, and other signs of serious drug usage. Sachs lets the narrative be controlled by the empty spaces such a habit leaves for concerned loved ones — time and circumstances often leap forward without full explanation, placing us in Eric's frustrated position as a man in love with a man whose returned love is both genuine and entirely untrustworthy. *Keep the Lights On* is unabashedly difficult viewing. But it's also the best (as well as the first gay-focused) feature Sachs has made since his equally unsettling 1997 debut *The Delta*. *June 20, 6:30pm, Castro.* (Harvey) SFBG

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YOU @ THE FESTIVAL

YouTube, the tango, and all the definitions of strength are on display in Frameline's stellar documentary slate

BY CHERYL EDDY
cheryl@sfbg.com

FRAMELINE What happens when a human being becomes a meme? This is the question at the heart of *Me @ The Zoo*, about YouTube celebrity Chris Crocker — destined to be forever known for his sobbing rant imploring the universe to “Leave Britney alone!”

What could have been a one-joke documentary is, to filmmakers Chris Moukarbel and Valerie Veatch's credit, a layered look at insta-fame in the internet age, the perils of cultivating an oversized persona (particularly while living in a small, closed-minded town), and the hard lesson that life in the spotlight also equals life under a microscope.

Far from being reducible to a single screen grab, Chris Crocker is a deeply complicated person. As the film begins, he knows exactly who he would like to be — her name rhymes with “Britney Spears” — but is a little less certain about who he actually is. Growing up in Bristol, Tenn. (“A good place to live,” an oft-filmed town sign reassures us), Crocker was bullied for being gay; in high school, home-schooling became necessary. With few friends and little supervision (his troubled mother is a peripheral presence; he lives with his grandparents — the parents of his completely absent father), the bright, charismatic, attention-starved teen turned to the burgeoning world of internet video.

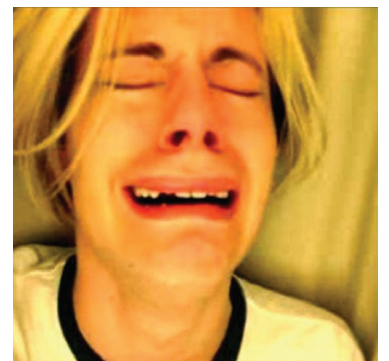
Despite homophobic haters all too happy to shower him with ugly, threatening comments, he became a MySpace sensation with his manic, lip-glossed, gender-bending videos. He cultivated a bratty catch phrase: “Bitch, please!” When YouTube appeared in 2005 (the doc's title comes from the site's very first upload), Crocker was one of its early addicts, and his fame grew along with his subscriber count. He danced, he provoked his tough-as-nails grandma, he modeled wigs, and he vlogged, often with exaggerated emotion. When his idol took a dive into paparazzi-documented insanity in 2007 (Feb.: head shave; Sept.: disastrous “comeback” performance on MTV), of course he made a video about it. He could not have known that the clip, which current-

ly has over 43 million views, would go viral, and that suddenly *everybody* would know about Chris Crocker.

Yay! It's what he wanted! But was it? “I love acting like I *don't* want it,” he gleefully announces, faux-shunning photographers trailing behind him on a visit to Los Angeles. But the Crocker zeitgeist ends nearly as soon as it starts. His reality show (to be called *Chris Crocker: Behind the Curtains*) fails to find a network, and he soon becomes yesterday's novelty-news hook. Back in Tennessee, he's surprisingly sanguine about his short-shrift stab at stardom and eventual slide into notoriety: “I'm one of the first people who's famous for *not* being famous,” he says. And later: “I can't stop being myself.”

As the kids say, haters gonna hate. But when being yourself brings you such joy, who cares? Nickolas Bird and Eleanor Sharpe's effervescent *Ballroom Rules* follows a team of Australian same-sex ballroom dancers as they train for the Gay Games. The action revolves around Melbourne's only LGBT-centric ballroom studio, Dance Cats, and its crew of dedicated learners. Comparisons to 1992's *Strictly Ballroom* (frustrating practice sessions; copious sequins; stuffy jerks who oversee the mainstream ballroom scene) can be made, except same-sex dancers must be what the movie calls “ambi-dance-trous” — able to switch leader-follower roles mid-routine. That the Dance Cats crew is such a warm, often hilarious group who've overcome much (homophobia is the least of it) to get where they are makes *Ballroom Rules* that much more inspiring.

Also inspiring: the Lance Bass-produced *Mississippi: I Am*, Harriet Hirshorn and Katherine Linton's short doc about what it's like to be a gay teen in the deep South. Hint: it sucks year-round, but prom season is especially dicey. Julie Wyman's *STRONG!*, about Olympic weightlifter Cheryl Haworth, follows the 290-pound athlete as she hefts mind-blowing amounts in the gym and speaks honestly about her issues with confidence and body image. Haworth is a delight (her nickname is “Fun”), and while *STRONG!*'s more serious themes are important, the off-the-cuff scenes with its subject (her car, a hilariously retro



FROM TOP: *BALLROOM RULES*; *ME @ THE ZOO*; *VITO*; AND *STRONG!*

1979 Lincoln Continental, is dubbed “Mary Todd”) are just as memorable.

Two more docs worth mentioning, about a pair of men whose fascinating lives are ideally suited for cinematic exploration: the PBS-ish *Revealing Mr. Maugham*, about hugely successful playwright and author W. Somerset Maugham, whose works are still being made into films today; and *Times of Harvey Milk-ish Vito*, about groundbreaking activist and *Celluloid Closet* author Vito Russo — a spot-on opening-night choice for Frameline. **SFBG**

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MARK DUPLASS IN *SAFETY NOT GUARANTEED* (LEFT) AND *YOUR SISTER'S SISTER* (WITH EMILY BLUNT, RIGHT). | *YOUR SISTER'S SISTER* PHOTO BY TADD SACKVILLE-WEST

MOST LIKELY TO SUCCEED

With two new movies (and more on the horizon), Mark Duplass is on the cusp of household-name status

BY DENNIS HARVEY
arts@sfbg.com

FILM Actors writing and directing movies in order to get work as actors can be a dicey business. It worked for the likes of Ed Burns and Vin Diesel, at least in terms of their becoming (however precariously) Hollywood stars. But anyone who's seen a sizable share of independent features at B-list film festivals knows that more often than not, actor-originated projects can lead to excessive displays of vanity, indulgence, and shameless if frequently unconscious imitation of other movies. (Cassavetes, Scorsese, and Tarantino being the most deathlessly recycled models.)

It's not that actors aren't smart; it's that as in so many things, a collectivist venture like moviemaking benefits from the checks and balances of each collaborator's clear-eyed perspective on one another's input. Mark Duplass is now getting roles in mainstream movies and TV — he's in Kathryn Bigelow's upcoming Navy SEALs movie, for one — but you can't say that that was necessarily the plan, or point. You certainly can't say the so-called "mumblecore" genre he helped invent with sibling Jay (his co-writer and director on five features to date starting with 2005's *The Puffy Chair*) is about actorly indulgence, either, much as its specimens might sometimes meander short of structure or meaning. They've been outward-looking — out to communities beyond acting school or potential William Morris representation, at least.

And Mark Duplass has been good in them, sometimes almost

invisibly so. He stole the show in Lawrence Kasdan's recent misfire *Darling Companion* by simply acting sanely amidst a starrier ensemble hell-bent on quirky hysteria. His slightly-shlumpy yet subtler (than Seth Rogen/Jason Segal/Jack Black) appeal is more prominent in two movies that happen to be opening this week, neither written or directed by a Duplass. He's very good in both of them, albeit in unshowy, average-yoink ways no awards body might ever recognize.

Your Sister's Sister is the new movie from Lynn Shelton, who sort of came late to the mumblecore table — her first feature, *We Go Way Back* (2006), was nothing like it — and who directed Duplass in her shaggily amusing, throwaway *Humpday* (2009). This latest opens more somberly, at a Seattle wake where his Jack makes his deceased brother's friends uncomfortable by pointing out that the do-gooder guy they'd loved just the last couple years was a bully and jerk for many years before his reformation. This outburst prompts an offer from friend-slash-mutual-crush Iris (Emily Blunt) that he get his head together for a few days at her family's empty vacation house on a nearby island.

Arriving via ferry and bike, he is disconcerted to find someone already in residence — Iris' sister Hannah (Rosemarie DeWitt), who's grieving a loss of her own (she's split with her girlfriend). Several tequila shots later, two Kinsey-scale opposites meet, which creates complications when Iris turns up the next day. A bit slight in immediate retrospect and contrived in its wrap-up, Shelton's film is nonethe-

less insinuating, likable, and a little touching while you're watching it. That's largely thanks to the actors' appeal — especially Duplass, who fills in a blunderingly lucky (and unlucky) character's many blanks with lived-in understatement.

San Francisco-born director Colin Trevorrow's narrative debut feature *Safety Not Guaranteed*, written by Derek Connolly, is more striking both overall and in performance. It's got an improbable setup: not that rural loner Kenneth (Duplass) would place a personal ad for a time travel partner ("Must bring own weapons"), but that a Seattle alt-weekly magazine would pay expenses for a vainglorious staff reporter (Jake Johnson, hilarious) and two interns (Aubrey Plaza, Karan Soni) to stalk him for a fluff feature over the course of several days. The publishing budget allowing that today is true science-fiction.

But never mind. Inserting herself "undercover" when a direct approach fails, Plaza's slightly goth college grad finds she actually likes obsessive, paranoid weirdo Kenneth, and is intrigued by his seemingly insane but dead serious mission. For most of its length *Safety* falls safely into the category of off-center indie comedies, delivering various loopy and crass behavior with a practiced deadpan, providing just enough character depth to achieve eventual poignancy. Then it takes a major leap — one it would be criminal to spoil, but which turns an admirable little movie into something conceptually surprising, reckless, and rather exhilarating. **SFBG**

YOUR SISTER'S SISTER and **SAFETY NOT GUARANTEED** open Fri/15 in Bay Area theaters.



ET VOILÀ! DIMITRI FROM PARIS STEAMS UP MIGHTY'S BALLROOM.

THE PRESTIGE

BY MARKE B.
marke@sfbg.com

SUPER EGO Everybody's in an uproar. Panties: twisted! Wig: askew! Weave: berated! Kanga: roo'd! The upper lefthand quadrant of the Internet is aflame.

Respected undergroundish house DJs are being kicked out of upscale club booths at an alarming rate. In February, Dennis Ferrer was tossed from the tables at Miami's Mansion for not playing "commercial enough." Last week, our own beloved Mark Farina got bumped from the Marquee poolside in Las Vegas because the management was "getting complaints from the table service crowd" about too much house. (And, most inexplicably, adorable ambient sage Mixmaster Morris was unplugged at a prestigious Berlin event late last year, for not wanting to spontaneously tag team with the tipsy promoter.)

Beyond screaming, "Why the hell would you play these idiotfests to begin with!" (each has their own credible individual explanation), I tend to think this rash of boots is simply symptomatic of dance music's current bout of mainstreamification. A similar thing happened when oonce-oonce techno took over mainstream-y dance floors in the mid-1990s. Suddenly it seemed every DJ disappeared except Paul van Dyk, Paul Oakenfold, Armin van Buuren, and Sasha and Digweed. *Creepy*. This time around, house lovers, there's plenty of venues and crowds for everyone, without having to cry about our time slot in the Electric Daisy Cannibal of life. All is full of PLUR. Just don't fuss with our Farina again, Vegas, or we'll Mushroom Jazz your ass.

DIMITRI FROM PARIS

And now I will spin you a shaggy tale of reverse-douchebagginess. The year? 2000. The place? Winter Music Conference in Miami. The party? Playboy Mansion. All the fixings of a bottle service fake boobs popped collar disaster-fantasy! Of course I went. But then. Someone handed me one of those little shaker eggs that make maraca noises. And then. DJ Dimitri from Paris launched into a 12-minute version of "Love is Always on Your Mind" by Gladys Knight and the Pips. The floor went wild and I went straight (forward) to heaven. It was totally like that moment in the

gay bar in 1978 when someone hands Sandra Bernhard a tambourine. Free at last! Ever since then I've adored this kicky disco Greek Frenchman, and now that he's launched several re-edit projects, he's back in the pulsating limelight. Will he drop the epic opera version of Pet Shop Boys' "Left to My Own Devices"? As a guest at Marques Wyatt's monthly Deep party, one of the best and most diverse in SF, anything goes.

Fri/15, 10pm-3am, \$15 advance, \$20. Mighty, 119 Utah, SF. www.mighty119.com

THE MAGICIAN

Have we at least reached the late Steve Miller Band stage of electro-disco? Abracadabra, out pops this mysterious prestidigitator, pulling blissful, keyboard-chiming, fog-enshrouded tricks from his fuzzy-wuzzy dream hat. I am assuming ze Magician is French, because he pulls off that excellent French touch trick of pulling your feverishly beating heart out of your chest right when the strobes hit. But in a more contemporary, happy house way. (UPDATE: The Magician is possibly Belgian. Magic!)

Fri/15, 9pm, \$17 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

MAYER HAWTHORNE

Don't call him a "throwback" — the young soul-funk revivalist prefers to count J. Dilla among his influences, even while he's nicking inspiration from Holland-Dozier-Holland. The Stones Throw label favorite's DJ set should span a spectrum of mood-bending, rootsy sounds.

Sat/16, 9pm-late, \$10-\$15. Public Works, 161 Erie, SF. www.publicsf.com

SOM'Y RAYS

Kind of freaking out about this one. Some of the deepest, most intellectually soulful — and danceable! — tech-house future beats are being made in Oakland right now (and for the past few years) by the Deepblak crew. This showcase will bring together most of the major players at SF's SOM: Diabla\$e and Nasrockswell, Blaktroniks, Aybee and Afrikan Sciences, and Damon Bell. Do not miss this night of exquisite hometown, hand-crafted live machine vibes.

Sat/16, 10pm, \$10. SOM, 2925 16th St., SF. www.som-bar.com **SFBG**



WILDLIFE CONTROL PLAY BRICK AND MORTAR MUSIC HALL MON/18.

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 13

ROCK/BLUES/HIP-HOP

Action Bronson Independent. 9pm, \$17.
Buffalo Tooth, Uzi Rash, Poor Sons, Parmesans Elbo Room. 9pm, \$5.
Keith Crossan Invitational Pro Blues Jam with Sista Monica Biscuits and Blues. 8 and 10pm, \$15.
Lee Huff vs. Rome Balestrieri Johnny Foley's Dueling Pianos. 9:30pm.
Iron Maidens; All-Female Iron Maiden Tribute Yoshi's SF. 8pm, \$22.
Jail Weddings, Twin Steps, Better Maker Hemlock Tavern. 9pm, \$7.
Life and Times, Ume, Kitten Bottom of the Hill. 9pm, \$10.
Rin Tin Tiger, Bonnie & the BANG BANG, Roosevelt Radio Brick and Mortar Music Hall. 7:30pm, free with RSVP. The Lineup.
Terry Savastano Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, \$10.
Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF; www.lecolonialsf.com. 7-10pm.
Dink Dink Dink, Gauchio, Michael Abraham Amnesia. 7pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Ben Vereen Rrazz Room. 8pm, \$45-\$50.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.
Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.
Mod v Rockers: Beatles vs. Buzzcocks Make Out Room. 9pm. DJs spin mod, pop, R&B, Northern Soul, punk, and new wave.
"Tupac Birthday Celebration" Mezzanine. 8pm, \$25. With Rappin' 4Tay, Mac Mall, Ray Luv, Spice 1.

THURSDAY 14

ROCK/BLUES/HIP-HOP

Aceyalone with live band Yoshi's SF. 10pm, \$20.
Rome Balestrieri vs. Lee Huff Johnny Foley's Dueling Pianos. 9:30pm.
Beat Connection, White Arrows, Mmoths, popscene DJs Rickshaw Stop. 9pm, \$12.
Big Freedria Public Works. 9pm, \$16.
Erin Brazil and the Brazillionaires, Yawpers, Tidelands Hemlock Tavern. 9pm, \$7.

Craig Horton Biscuits and Blues. 8 and 10pm, \$15.
Japandroids, Cadence Weapons Independent. 8pm, \$15.
John Lawton Trio Johnny Foley's. 9pm, free.
"Moshi Sound Studio" with Loquat, Halsted Monarch, 101 Sixth St, SF; www.do415.com. 8pm, free with RSVP.
Owl Paws, Sugar Candy Mountain, Hoot Hoots, Upstairs Downstairs Thee Parkside. 9pm, \$6.
Real Nasty, Grand Nationals, Guella Cafe Du Nord. 9pm, \$10.
Slippery Slope, Bodice Rippers, Go Van Gough Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Ned Boynton Trio Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.
Stephanie Mills Yoshi's SF. 8pm, \$60.
Ben Vereen Rrazz Room. 8pm, \$45-\$50.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. DJ-host Pleasuremaker spins Afrobeat, Tropicalia, electro, samba, and funk.
Darling Nikki SOM. Bar. 9pm. DJ Rapid Fire and residents Dr. Sleep and Justin Credible spin '80s, top 40, and hip-hop.
Get Low Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, 80's and Soul with weekly guests.
Lions, Tigers, and Queers Underground SF. 10pm-2am, \$3. Indie, Electro, and House dance party with resident DJ Becky Knox and special guests.
Matthew Dear DJ set Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$10-\$15.
Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 15

ROCK/BLUES/HIP-HOP

Stu Allen & Mars Hotel, Jugtown Pirates Brick and Mortar Music Hall. 9pm, \$12-\$15.
Animal Games, French Cassettes RKRL, 52 Sixth St, SF; www.rkrlsf.com. 9pm, \$10.
Attracted, Mad River 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm.
Bay Area Heat Johnny Foley's. 9pm, free.
How to Dress Well, Babe Rainbow, Finally Boys Rickshaw Stop. 9pm, \$12-\$14.
Locura, La Gente Boom Boom Room. 8pm, \$12.
Steve Lucky & the Rhumba Bums Biscuits and Blues. 8 and 10pm, \$20.
Monophonics Great American Music Hall. 9pm, \$15-\$17.
Mother Hips Independent. 9pm, \$25.
Mustache Harbor, Sean Tabor Band Bimbo's. 9pm, \$20.
KG Omulo, Afromassive Elbo Room. 10pm, \$12.
Soko, Rob Solinski, Vandella, Slow Moving Lions of the Vegetable World Bottom of the Hill. 9pm, \$10.
CONTINUES ON PAGE 36 >>

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THU June 14 9pm \$7	ERIN BRAZILL AND THE BRAZILLIONAIRES Yawpers, Tidelands
FRI June 15 9:30pm \$7	THRALLS Rubedo (Denver, CD release) Excited States
SAT June 16 9:30pm \$6	HOORAY FOR EVERYTHING Awesome, TBA
SUN June 17 EARLY 6PM \$6 LATER 10pm \$7	SKABBS Songs for Snakes, Pirate Radio
MON June 18 EARLY 6pm \$5	JANTHER Pharmacy
TUE June 19 9pm \$6	HIDES Bad Liar, Don Peyote (Seattle)
WED June 20 9pm \$7	NEAL MORGAN (Drag City) Sad Horse (Portland), 3 Leafs
THU June 21 8pm \$10	PINS OF LIGHT Hot Victory, Lozen

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(Slumberland), Future Twin (7" release), Modrag
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THURSDAY JUNE 14TH 9PM \$10 (ROCK)
THE REAL NASTY
GRAND NATIONALS (CD RELEASE) • GUELLA
FRIDAY JUNE 15TH 9PM \$10/\$12 (FOLK/AMERICAN)
SHELBY ASH PRESENTS:
URBAN HILLBILLY SHOW FEATURING:
T.V. MIKE AND THE SCARECROWS
EIGHT BELLES (CD RELEASE) • MEGAN KEELY
SATURDAY JUNE 16TH 9:30PM \$12 (ROCK)
DETROYER (KISS TRIBUTE)
THE MINKS (KINKS TRIBUTE)
MADAM AND THE ANTS
(ADAM AND THE ANTS TRIBUTE)
SATURDAY (SOLD OUT) JUNE 16TH 8PM \$25
(INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
JENNY LEWIS
NIK FREITAS
SUNDAY JUNE 17TH 9PM \$12/\$15 (ROCK/POP)
KATE MILLER-HEIDKE
SYLVIE LEWIS
MONDAY JUNE 18TH 8PM \$10 (BLUEGRASS)
BUCK WILD AND THE BOSS HOSSERS
ESCALATOR HILL • MAGNOLIA KEYS
TUESDAY JUNE 19TH 8PM \$10 (INDIE) ALL AGES
SOLWAVE
DANGERRMAKER • HELLO MONSTER
WEDNESDAY JUNE 20TH 8:30PM \$15 (INDIE)
GRAFFITIG
YUNA
THURSDAY JUNE 21ST 8:30PM \$10/\$12 (BLUES/FOLK)
DELTA GROOVES DANCE PARTY FEATURING:
HOWELLDEVINE
AARON LEESE & THE PANHANDLERS
FRIDAY JUNE 22ND 9:30PM \$10 (ROCK)
THE LAST AMBASSADORS
(CD RELEASE)
CASH PONY • 3 RING SIMIAN
SATURDAY JUNE 23RD 9:30PM \$12/\$15 (ROCK)
DENNIS THE MENACE PRESENTS:
MARK GARDENER (OF RIDE): 20TH ANNIVER-
SARY TOUR OF "GOING BLANK AGAIN"
DJ PARADE • SILENT PICTURES
SKY DENNIS THE MENACE
SUNDAY JUNE 24TH 8:30PM \$10 (ROCK/AMERICAN)
SHADY MAPLES
BLIND WILLIES
MONDAY, TUESDAY & WEDNESDAY JUNE 25TH, 26TH &
27TH 7:30PM (ROCK) ALL AGES
BLUE BEAR SCHOOL OF MUSIC
BAND SHOWCASES
WEDNESDAY & THURSDAY (SOLD OUT) JUNE 27TH &
28TH 8PM \$25 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
THE MOUNTAIN GOATS (SOLO)
DUSTIN WONG
THURSDAY JUNE 28TH 8PM \$10 (INDIE) ALL AGES
HARPER BLYNN (ALBUM RELEASE)
MADI DIAZ
FRIDAY JUNE 29TH 9PM \$10/\$12 (ROCK)
A-TOWN AGENCY & MITCH PRESENT:
TRUCKIN' AT DU NORD w/ CHRIS
SPRAGUE & HIS 18 WHEELERS
FEAT. AMBER FOXX
MITCH POLZAK AND 10-4
KIT & THE BRANDED MEN
DJ TANOA "SAMOA BOY"
SATURDAY JUNE 30TH 9:30PM \$10 (INDIE)
HE'S MY BROTHER SHE'S MY SISTER
ASSEMBLE HEAD IN SUNBURST SOUND
STRANGE VINE
SUNDAY JULY 1ST 9PM \$10 (ROCK/SOUL)
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FEATURING:
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MONDAY JULY 2ND 8PM \$10 (ROCK/POP) ALL AGES
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MONDAY JULY 2ND 8PM \$10
TERRAPLANE SUN
FAMILY WAGON
TUESDAY JULY 3RD 8PM \$10 (INDIE) ALL AGES
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MUSIC LISTINGS

CONT>>>

Hill. 9:30pm, \$12.
Thralls, Rubedo, Excited States Hemlock Tavern. 9:30pm, \$7.
Rags Tuttle, Rome Balestrieri, Lee Huff Johnny Foley's Dueling Pianos. 9pm.
Walk Off the Earth, Mowgli's Slim's. 10:30pm, \$16.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Terry Disely Bottle Cap, 1707 Powell, SF; www.bottlecapssf.com. 5:30-8:30pm, free.
Stephanie Mills Yoshi's SF. 8pm, \$60.
Ben Vereen Razz Room. 8pm, \$45-\$50.

FOLK/WORLD/COUNTRY

"Bluegrass Bonanza" Plough & Stars. 9pm, \$6-\$10. With Creak, New Thoreaus.
Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.
"Urban Hillbilly Show" Cafe Du Nord. 9pm, \$10-\$12. With T.V. Mike and the Scarecrows, Eight Belles, Megan Keely.

DANCE CLUBS

DJ What's His Fuck Riptide Tavern, 3639 Taraval, SF; www.riptidesf.com. 9pm, free. Spinning old school punk and more.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Pledge: Fraternal Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Brian Maier.
Second Annual Fire Ball Public Works. 9pm, \$15. With R/D, J Philip, Christian Martin, Mr. Projectile, AntAcid, and more.
Womp SF: Summer Party DNA Lounge. 9pm. With Frank Nitty vs Ross Fm, St. John, John Beaver, Adam Ant vs Sychosis, and more.

SATURDAY 16

ROCK/BLUES/HIP-HOP

Casy & Brian, Batwings Catwings, Pang,

Feelings Thee Parkside. 9pm, \$6.
Chris Cain Biscuits and Blues. 8 and 10pm, \$20.
Cosmonauts, Burnt Ones, the Mallard, DJ Al Lover Brick and Mortar Music Hall. 9pm, \$7-\$10.
Cribs, Devin Great American Music Hall. 9pm, \$21.
Detroyer (Kiss tribute), Minks (Kinks tribute), Madam and the Ants Cafe Du Nord. 9:30pm, \$12.
Digital Underground: Tupac's Birthday Celebration Yoshi's SF Lounge. 10:30pm, \$30.
Drowning Men, River City Extension, Bonnie & the Bang Bang, Ben Henderson Bottom of the Hill. 8:15pm, \$12.
Guverment, Stalking Distance Thee Parkside. 3pm, free.
Hooray for Everything, Awesome Hemlock Tavern. 9:30pm, \$6.
Lee Huff, Guido, Rome Balestrieri Johnny Foley's Dueling Pianos. 9pm.

Lyrics Born, Bayonics, Adam Mansbach Independent. 9pm, \$25.
Mayer Hawthorne (DJ set) Public Works. 9pm, \$10.
Motion City Soundtrack, Henry Clay People, Front Bottoms Slim's. 8pm, \$20.
Tall Shadows Johnny Foley's. 9pm, free.
Temper Trap, Crocodiles Warfield. 8pm, \$30.
Western Justice Riptide Tavern, 3639 Taraval, SF; www.riptidesf.com. 9:30pm, free.
Zombie Nation, Whitlock, Harrison Hayward, Manzinita Rickshaw Stop. 10pm, \$13-\$16.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Alex Keitel presents *Heart of Viol* Conservatory of Music, 50 Oak, SF; www.alex-playscello.com. 8pm, \$10-\$15.
Jacqui Naylor Legion of Honor, 100 34th Ave,

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SUN 6/17
THE VIOLET LIGHTS
YOUNG DIGERATI,
DOGCATCHER



MON 6/18
WILDLIFE CONTROL
COAST JUMPER



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6/23 - **KICKER**, P.R.O.B.L.E.M.S., MODERN PETS, ROCK BOTTOM

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7/3 - **YOUNG EMPIRES**, HUMANS, RIO RIO

7/5 - **CORY BRANAN**, AUDRA MAE

7/6 - **HO-DOWN**: KALLISTO, CORPUS HIDEOUS, ADONISAURUS, UPHOLSTERY JACKSON JACKSON, DJ LE PERV

7/14 - **MOTO** (PAUL CAPORINO), THE MEAT SLUTS, THE COLOROFFS, THE CUSTOM KICKS

7/19 - **WHY I HATE**, THE SHELL CORPORATION, THE MIGHTY FINE, HOORAY FOR EVERYTHING

7/26 - **THE ETTES**

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MUSIC LISTINGS

SF; www.jacquinaylor.com. 7pm, \$35.
Rob Reich **accordion trio** Red Poppy Art House. 9pm, \$15.
Ben Vereen Razz Room. 8pm, \$45-\$50.

FOLK/WORLD/COUNTRY

Roem Baur Beach Chalet Brewery & Restaurant, 1000 Great Hwy, SF; www.beachchalet.com. 2pm, free.
Jackstraw, Misisipi Mike Cyperian's, 2097 Turk, SF; www.noevalleymusicseries.com. 8pm, \$18.
Stephanie Mills Yoshi's SF. 8pm, \$60.
Craig Ventresco & Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascave.net. 4-6pm, free.

DANCE CLUBS

Bootie SF: The Monster Show DNA Lounge. 9pm, \$10-\$20. With Cookie Dough's "DO Ask DO Tell: A Salute To Our Gays In Uniform" and more.
Fringe Madrone Art Bar. DJs Blondie K and subOctave spin indie music videos.
O.K. Hole Amnesia. 9pm. With live music and visuals.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Radio Franco Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm. Rock, Chanson Francaise, Blues. Senegalese food and live music.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. DJs Lucky, Paul Paul, and Phengren Oswald spinning '60s soul 45s.
Smiths Night SF Rock-It Room. 9pm, free. Revel in 80s music from the Smiths, Joy Division, New Order, and more.
Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 17

ROCK/BLUES/HIP-HOP

Boogaloo Bahia Jane Warner Plaza, Market and Castro, SF; www.castrocbd.org. 1-2pm, free.
Japanther, Pharmacy Hemlock Tavern. 10pm, \$7.
Kate Miller-Heidke, Sylvie Lewis Cafe Du Nord. 9pm, \$12-\$15.
Celso Pina Independent. 8pm, \$22.
Lee Huff vs. Rome Balestrieri Johnny Foley's Dueling Pianos. 9:30pm.
Lemonade, LE1F, Water Borders Rickshaw Stop. 8pm, \$10-\$12.
Marduk, 1349, Withered, Weapon DNA Lounge. 6:30pm, \$25.
Meat Sluts & Friends Thee Parkside. 2pm, free. Tribute to Spot 1019.
Ben Runnels & Friends 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm, free.
"San Francisco Rock Project" Bottom of the Hill. 2pm, \$10. British Invasion Season Show with Best of Rockapocalypse.
Ann Marie Santos and Dio Palacio Bliss Bar, 4026 24 St, SF; www.blissbarsf.com. 4:30pm, \$10.
Terry Savastano Johnny Foley's. 9pm, free.
Skabbs, Songs for Snakes, Pirate Radio Hemlock Tavern. 6pm, 6.
Stray Cat Lee Rocker Yoshi's SF. 7pm, \$25; 9pm, \$20.
Violet Lights, Young Digerati, Dogcatcher Brick and Mortar Music Hall. 9pm, \$5-\$8.

JAZZ/NEW MUSIC

Stephanie Mills Yoshi's SF. 3pm, \$60.
Ben Vereen Razz Room. 4pm, \$45-\$50.

FOLK/WORLD/COUNTRY

Sandeep Das, Matt Small and the Crushing Spiral Ensemble Studio B, ODC, 351 Shotwell, SF; www.odcdance.org. 7pm, \$20.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep, roots, and dancehall with DJ Sep, Ludichris, and Roger Mas.
Jock Lookout, 3600 16th St, SF; www.look-outs.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 18

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
Hides, Don Peyote Hemlock Tavern. 6pm, \$5.
Threads, Liar Script, Man in the Planet Elbo Room. 9pm, \$5.
Wildlife Control, Coast Jumper Brick and Mortar Music Hall. 9pm, \$10-\$13.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.

FOLK/WORLD/COUNTRY

Buck Wild and the Boss Hossers, Escalator Hill, Magnolia Keys Cafe Du Nord. 8pm, \$10.

all ages all levels welcome!



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DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 19

ROCK/BLUES/HIP-HOP

Arcadio Amnesia. 9:15pm.

Elbo Room

WED
6/13
9PM
\$5

ELBO ROOM PRESENTS
BUFFALO TOOTH
UZI RASH
POOR SONS, PARMESAN

THU
6/14
9:30PM
\$5 B4
11. \$7 AFTER

AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS:
WITH DJ/HOST
PLEASUREMAKER
AND GUEST DJ **CITIZEN ZAIN** (KALX)

FRI
6/15
10PM
\$12

MAISHA PRODUCTIONS PRESENTS
KG OMULO (KENYA)
WITH **AFROMASSIVE**
AND **DJ JEREMIAH**

SAT
6/16
10PM
\$10

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SATURDAY NIGHT SOUL PARTY WITH DJs
LUCKY, PAUL PAUL, PHENGREN OSWALD
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN
6/17
9PM
\$6

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PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH
DJ SEP, LUDICHRI
AND GUEST **ROGER MAS**
(EL SUPERRITMO/KALX/DISCOS UNICORNIO)

MON
6/18
9PM
\$5

\$2 DRINK SPECIALS
THE THREADS
THE LIAR SCRIPT
MAN IN THE PLANET

TUE
6/19
9PM
\$7

BRAZILIAN WAX: FAT TUESDAYS
SPECIAL LIVE GUEST:
BORU COE
RESIDENT DJs **CARIOCA & P-SHOT**
SAMBA DANCERS: **AMOR DO SAMBA**

WED
6/20
9PM
\$7

ELBO ROOM PRESENTS
DOT PUNTO
MAJOR POWERS & THE LO-FI SYMPHONY
THE GREENING TALL SHEEP

UPCOMING
THU 6/21
FRI 6/22

AFROLICIOUS
ORIGINAL PLUMBING,
TRANS MARCH AFTER PARTY
HAMMERS OF MISFORTUNE
DUB MISSION: DJ SEP

SAT 6/23
SUN 6/24

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Nicki Bluhm and the Gramblers, Arann Harris & the Farm Band Rickshaw Stop. 7:30pm, \$10.
Buster Blue, Brother Pacific, Beggars Who Give, Disposition Brick and Mortar Music Hall. 9pm, \$7-\$10.
Comodo Complex, Inq, Strangers, God's Hotel Sub-Mission. 8pm.
Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15.
Midtown Social, Anadel, Trebuchet Bottom of the Hill. 9pm, \$8.
Rhett Miller & the Serial Lady Killers, Spring Standards Independent. 8pm, \$20.
Neal Morgan, Sad Horse, 3 Leafs Hemlock Tavern. 9pm, \$6.
Needles, Frustration, Kontrasekt, Caged Animal, DJ Agitator Knockout. 9:30pm, \$6.
Solwave, Dangermaker, Hello Monster Cafe Du Nord. 8pm, \$10.
Stan Erhart Band Johnny Foley's. 9pm, free.
Vanaprasta, Rocketboys, From Indian Lakes

THE BOTTOM OF THE HILL

WEDNESDAY 13
8:30 DOORS • \$10 • 21+

THE LIFE AND TIMES UME KITTEN

THURSDAY 14
8:30 DOORS • \$10 • 21+

THE SLIPPERY SLOPE
THE BODICE RIPPERS
GO VAN GOGH

FRIDAY 15
8:30 DOORS • \$12 • AA

SOKO
ROB SOKOLINSKY VANDELLA
SLOW MOVING LIONS OF THE VEGETABLE WORLD

SATURDAY 16
8PM DOORS • \$10/12 • AA

THE DROWNING MEN
CO-HEADLINING
RIVER CITY EXTENSION
BONNIE AND THE BANG BANG
BEN HENDERSON

SUNDAY 17
1:30 DOORS • \$10 • AA

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(BEST OF NEW ROCKERS (THU PROGRAM))

TUESDAY 19
8:30 DOORS • \$8 • 21+

MIDTOWN SOCIAL
ANADEL
TREBUCHET

W 20

Matt Skiba And The Sekrets
of **ALKALINE TRIO**
Case In Theory

F 22

Sister Crayon
co-headlining
Sea Of Bees
Jhameel

SU 24

The Men
Wax Idols
Burnt Ones

TH 21

Scene Of Action
The Pavement Sea
The Gold Medalists

SA 23

Otis Heat
The Quick & Easy Boys
Caldecott

MO 25

Friends
Splash!
Young Digerati

BOTTOM OF THE HILL
1233 17th St in SF • (415) 626-4455
www.bottomofthehill.com/tickets.html

Hotel Utah. 8:30pm.
Wooster Boom Boom Room. 8pm, \$5.

JAZZ/NEW MUSIC

Gaucha Bottle Cap, 1707 Powell, SF; www.bottlecapssf.com. 7-10pm, free.
Sharon McKnight Razz Room. 8pm, \$30.

DANCE CLUBS

Brazilian Wax Elbo Room. 9pm, \$7.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Post-Dubstep Tuesdays Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music.
Sonnymoon, Jonti, Devonwho, MndDsgn, B. Lewis Public Works Loft. 9pm, \$10. **SFBG**

The UTAH

WEDNESDAY 06/13
8PM • \$7 ADV & DOOR

- Tomihira
- In Letter Form
- San Francesca

THURSDAY 06/14
8:30PM • \$10 ADV & DOOR
The Show!

- Katie Ekin
- Gyasi Ross
- Starr Saunders

FRIDAY 06/15
9PM • \$6 ADV & DOOR

- The Dandelion War
- Books on Tape
- Der Spazm

SATURDAY 06/16
9PM • \$8 ADV / \$10 DOOR

- Magilla Magpie
- Drop Apollo
- Yonat and Her Muse

SUNDAY 06/17
8PM • \$7 ADV & DOOR

- T and The Soulmates
- The Horse's Mac
- Matthew DePasquale

MONDAY 06/18
8PM • \$FREE

- Bay Guardian Readers Poll Best Open Mic
- Open mic with Brendan Getzell

TUESDAY 06/19
8:30PM • \$8 ADV & DOOR

- Vanaprasta
- The Rocketboys
- From Indian Lakes

WEDNESDAY 06/20
9PM • \$10 ADV & DOOR

- Amy LaVere
- Americano Social Club

THURSDAY 06/21
9PM • \$8 ADV / \$10 DOOR

- Trevor Childs\ & The Beholders
- Keith Kenny

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MADELINE H.D. BROWN STARS IN AURORA THEATRE'S WORLD PREMIERE OF SALOMANIA.

PHOTO BY DAVID ALLEN



Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

5 Lesbians Eating a Quiche Phoenix Theatre, 414 Mason, SF; www.tidestheatre.org. \$20-38. Opens Fri/15, 8pm. Runs Thu-Sat, 8pm (also Sat, 10pm). Through July 21. Tides Theatre performs Evan Linder and Andrew Hobgood's comedy about five women forced into a bomb shelter during a mid-breakfast nuke attack.

BAY AREA

Emotional Creature Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$14.50-73. Previews Thu/14-Sat/16 and June 19-21, 8pm; Sun/17, 7pm. Opens June

22, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm; no show July 13); Wed, 7pm (no show July 4); Sun, 2 and 7pm. Through July 15. Berkeley Rep presents Eve Ensler's world premiere, based on her best-seller *I Am an Emotional Creature: The Secret Life of Girls Around the World*. **Salomania** Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$30-55. Previews Fri/15-Sat/16 and June 20, 8pm; Sun/17, 2pm; June 19, 7pm. Opens June 21, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Throgh July 22. Aurora Theatre Company closes its 20th season with writer-director Mark Jackson's world premiere, commissioned especially for the company, about a San Francisco-born dancer notorious for her take on the "Dance of the Seven Veils."

ONGOING

Aftermath Stagewerx, 446 Valencia, SF; www.brownpapertickets.com. \$25. Thu-Sat, 8pm. Through June 30. Theatre, Period presents Jessica Blank and Erik Jensen's docu-drama, based on interviews with Iraqi civilians forced to flee after the US military's arrival in 2003.

A Behanding in Spokane SF Playhouse, 533 Sutter, SF; www.sfplayhouse.org. \$20-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through June 30. If Garth Ennis had been asked to write a comic book about a one-handed sociopath with a dark obsession, he might well have written something similar to Martin McDonagh's *A Behanding in Spokane*. And admittedly, approached from that angle, a lot of the script's dramatic flaws are more easily forgiven. While all of the production's four actors deliver rock-solid performances of their mostly unsympathetic characters, it's Alex Hurt, as a man-child receptionist, that impresses most. His spooky intensity and goofily tone-deaf determination plays like a combination of Adam Sandler and Arno Frisch. (Gluckstern)

The Full Monty Eureka Theatre, 215 Jackson, SF; www.roltheatre.com. \$25-36. Thu-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 30. In desperate times, how far would you go to turn a buck? The central premise of the 1997 movie and its namesake musical comedy *The Full Monty*, the answer to this question is right in the title, which limits the suspense, but amps up the expectations. Set not in Sheffield, England as in the movie, but the similarly economically challenged climate of Buffalo, New York circa the late nineties, the comical romp follows a group of unemployed steel workers who decide, rather optimistically, that spending one night as exotic dancers will solve their immediate financial woes. On opening night, Ray of Light's production ran about 15 minutes long after a late start, and the tempo seemed sluggish in parts, but once it hits its stride, *The Full Monty* should provide a welcome antidote to the ongoing, we're-still-in-a-recession blues, red leather g-strings and all. (Gluckstern)

Fwd: Life Gone Viral Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$20-50. Sat, 8:30pm; Sun, 7pm (June 24, show at 2pm; July 15, show at 7:30pm). Extended through July 22. The internet becomes comic fodder for creator-performers Charlie Varon and Jeri Lynn Cohen, and creator-director David Ford.

Lips Together, Teeth Apart New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through July 1. New Conservatory Theatre Center performs Terrence McNally's play about two straight couples spending July 4 amid Fire Island's gay community.

100 Saints You Should Know Thick House, 1695 18th St, SF; www.therhino.org. \$10-30. Wed/13-Thu/14, 7:30pm; Fri/15-Sat/16, 8pm; Sun/17, 3pm. Theatre Rhinoceros performs Kate Fodor's comedy-drama about family love, homosexuality,

and adolescence.

Reunion SF Playhouse, Stage Two, 533 Sutter, SF; (415) 677-9596, www.sfplayhouse.org. \$20. Wed-Thu, 7pm; Fri-Sat, 8pm. Through June 30. SF Playhouse presents a world premiere drama by local playwright Kenn Rabin.

"Risk Is This...The Cutting Ball New Experimental Plays Festival" Exit on Taylor, 277 Taylor, SF; (415) 525-1205, www.cuttingball.com. Free (\$20 donation for reserved seating; \$50 donation for five-play reserved seating pass). Fri-Sat, 8pm. Through July 14. Cutting Ball's annual fest of experimental plays features two new works and five new translations in staged readings.

Slipping New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through July 1. New Conservatory Theatre Center performs Daniel Talbott's drama about a gay teen who finds new hope after a traumatic breakup.

Tenderloin Exit on Taylor, 277 Taylor, SF; (415) 525-1205, www.cuttingball.com. \$10-50. Extended run: Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Extended through June 24. Annie Elias and Cutting Ball Theater artists present a world premiere "documentary theater" piece looking at the people and places in the Cutting Ball Theater's own 'hood.

Vital Signs Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Previews Fri/15, 8pm. Opens Sat/16, 8:30pm. Runs Sat, 8:30pm; June 22, 8pm. Through July 21. The Marsh San Francisco presents Alison Whittaker's behind-the-scenes look at nursing in America.

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through July 7. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Black n Blue Boys/Broken Men Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$14.50-73. Tue, Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 7pm). Through June 24. Berkeley Rep presents a world premiere from writer-performer Dael Orlandersmith (a Pulitzer finalist for 2002's *Yellowman*).

God of Carnage Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$34-55. Wed/13, 7:30pm; Thu/14-Sat/16, 8pm (also Sat/16, 2pm); Sun/17, 2 and 7pm. Marin Theatre Company performs Yasmina Reza's Tony-winning comedy about two sets of parents who meet after their children get into a schoolyard fight.

The Great Divide Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through June 24. Shotgun Players performs Adam Chanitz's drama about the hot topic of fracking, inspired by Ibsen's *An Enemy of the People*.

The Kipling Hotel: True Misadventures of the Electric Pink '80s New venue: Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$20-50. Sat, 8:30pm; Sun, 7pm. Extended through July 15. This new autobiographical solo show by Don Reed, writer-performer of the fine and long-running *East 14th*, is another slice of the artist's journey from 1970s Oakland ghetto to comedy-circuit respectability. Even with some awkward bumps along the way, it's never a dull thing watching Reed work. (Avila) **SFBG**

Theatre Rhinoceros Presents the Bay Area Premiere of
100 SAINTS YOU SHOULD KNOW
by Kate Fodor



"A thoughtfully entertaining comedy-drama."
—Richard Dodds, Bay Area Reporter

Honorary Producers: Catherine Brannigan, the James Hornel Foundation, Thomas E. Horn, and the Bob Ross Foundation

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TAKE TO THE SKIES FOR FATHER'S DAY AT THE OAKLAND AVIATION MUSEUM.

Event listings compiled by April Short. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 14

Screening of Ken Russel's *Gothic* Pacific Film Archive, 2575 Bancroft, Berk. bampfa.berkeley.edu. 7:30pm, \$9.50. Director Ken Russell passed away this year, but his 1986 feature film continues to transport audiences. *Gothic* takes audiences into the country estate where Lord Byron (Gabriel Byrne), Mary Shelley (Natasha Richardson), and her partner Percy Bysshe Shelly (Julian Sands), give birth to the idea for Frankenstein's monster. Prior to the screening, listen to a brief set by the world's only Ken Russell tribute band Brale.

Oakland Landmarks book signing Cathedral Gift Shop, 2121 Harrison, Oakl. www.cltcathedral.org. Noon-1:30pm, free. Oakland historian and columnist AnnaLee Allen and artist Heidi Wyckoff raised enough donations through Kickstarter to publish their new book *Oakland Landmarks*, a melding of Wyckoff's watercolor images and Allen's detailed descriptions of historical sites. The project is a tribute to the city in honor of its 160th birthday this year. Today, come meet the author and illustrator, eager to sign your copy this afternoon.

Celebrate Flag Day with America the Philosophical Mechanic's Institute, 57 Post, SF. (415) 393-0114, www.milibrary.org. 6pm, \$12, members free. Just in time for Flag Day, award-winning book critic Carlin Romano challenges the idea that our nation is anti-intellectual. Using the examples of talk shows, social media, blogs, and an online trend he calls "cyber philosophy," he argues that the USA is still a nation of innovation and public debate. Listen as Romano speaks up for the intelligence of you and yours at tonight's reading.

FRIDAY 15

Rex Ray pop-up show and Information release Gallery 16, 501 Third St., SF. www.gallery16.com. Also Sat/16, 6pm-9pm, free. To celebrate Rex Ray's new book, *Information*, this pop-up gallery displays images of his artwork, photographs, and private moments of inspiration. The new book highlights a collection of happenings that the artist says inspired his life's work. Ask him more about it in person.

Faetopia reclaims vacant Castro space for public joy Vacant Tower Records building, 2286 Market, SF. www.faetopia.com. Through Fri/22, event times vary, \$10 suggested donation. Faetopia imagines a world where queer people are honored and respected for their gifts and perspectives. Artists and collaborators have created a space for the LGBTQQ community and their allies in the long, vacant storefront. During the day, Faetopia will host a visual arts gallery, workshops, meditations, teach-ins, and more. Theater, poetry, cinema, and sexy book readings in a land where the arts reign supreme.

SATURDAY 16

"The Stuff That Dreams are Made of: San Francisco and the Movies" Old Mint, Fifth St. and Mission, SF. www.sanfranciscomuseum.org. Through Sat/24, 11am-4pm, \$10. Thanks largely to cinema, people everywhere know about our city by the bay, even if they've never visited it. To highlight the movies and filmmakers that make San Francisco one of the world's film capitals, the San Francisco Museum and Historical Society present this exhibition.

Father's Day weekend at Playland-Not-at-the-Beach 10979 San Pablo, El Cerrito. www.playland-not-at-the-beach.org. 10am-5pm, \$15. Don't let Dad spend his special day sitting on the couch watching other people play. Accompany him to Playland, where the two of you can raise a ruckus with pinball and carnival games galore — there's even an ugly tie contest. Pops also gets \$3 off admission this weekend — perfect for Playland's theme of the week: celebrating everyday American heroes.

San Francisco Crystal Fair Fort Mason Center, SF. www.crystalfair.com. 10am-6pm; also Sun/17 10am-4pm, \$6. The Pacific Crystal Guild hosts a magical mix of crystals, minerals, beads, jewelry, and the healing arts today and tomorrow. Crystal enthusiasts can gawk at some of the most hard-to-find gems around, and those new to the world of geology can learn about the history and potential healing powers of these natural treasures.

North Beach Festival North Beach neighborhood, SF. www.sresproductions.com. Also Sun/17, 10am-6pm, free. One of the country's original outdoor festivals, this 58th annual event brings you to the city's Little Italy for 125 arts and crafts booths, 20 gourmet food booths, three stages of live entertainment, Italian street painting, beverage gardens, and the blessing of the animals. Join in this longstanding San Francisco tradition.

Marin Art Festival, Marin Civic Center, 3501 Civic Center Dr., San Rafael. (415) 388-0151, www.marinartfestival.com. 10am-6pm, \$10. Enjoy the famed Marin oyster feast while you view the works of more than 250 fine artists. This annual event takes place in the spectacular Marin Civic Center designed by Frank Lloyd Wright, so be sure to look up and down and all around at the architecture while you're there.

SUNDAY 17

Open Cockpit for Father's Day Oakland Aviation Museum, 8252 Earhart, Building No. 621, Oakl. www.oaklandaviationmuseum.org. Noon-4pm, \$9. Sit in a Korean War MiG-15 next to Dad, and feel what it would have been like to fly for the "other side" in America's first war of the jet age. Learn about the training involved for naval flight officers in the 1970s via a Navy A-6 simulator trailer, horse around on a carrier deck in the Navy A-3 Sky Warrior, tour the Solent Flying Boat from *Indiana Jones: Raiders of the Lost Ark*.

MONDAY 18

Baasics.2: The Future Oberlin Dance Collective Theater, 3153 17th St., SF. www.baasics.com. 7:30pm-9:30pm, free. Do flying cars and android housekeepers to mind when you ponder the future? Will humanity populate other planets and interact with extraterrestrial beings? Or, do you fret about the imminent environmental catastrophe, the rise of a totalitarian mega-state, and the end of our species? This event brings together Bay Area artists, inventors, researchers, and musicians whose projects and musings provide a sense of what they think lies ahead.

TUESDAY 19

Activists read from *The Harvey Milk interviews: In His Own Words* HRC Store, 575 Castro, SF. (415) 387-2272. 6pm, free. This newly released collection of never-before published transcripts of unrehearsed interviews with Harvey Milk will be read live tonight by Bay Area activists and novelists. Learn about the local icon on a deeper level. **SFBG**



TOM CRUISE STARS (AND SINGS!) IN *ROCK OF AGES*, OUT FRI/15.

PHOTO BY DAVID JAMES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. For complete listings, see www.sfbg.com.

FRAMELINE36

Frameline36, the San Francisco International LGBT Film Festival, runs June 14-24 at Castro Theatre, 429 Castro, SF; Roxie Theater, 3117 16th St., SF; Victoria Theatre, 2961 16th St., SF; and Rialto Cinemas Elmwood, 2966 College, Berk. For tickets (most shows \$9-\$11) and schedule, visit www.frameline.org.

OPENING

Lola Versus Greta Gerwig's embattled late-twentieth-century, the titular Lola, apologetically invokes the Saturn return to explain the chaos that enters her life when her emotionally underdeveloped boyfriend proposes, panics, and dumps her. *Workaday* elements of the industry-standard romantic comedy surface, lightly revised: a crass, loopy BFF (co-writer Zoe Lister Jones) who can't find true love and says things like "I have to go wash my vagina"; a vaguely soulful male friend (Hamish Linklater, 2011's *The Future*) who's secretly harboring nonplatonic feelings (or maybe just an opportunistic streak); wacky yet vaguely successful Age of Aquarius parents (a somewhat toneless Debra Winger and a nicely gone-to-seed Bill Pullman). One can see why it would be tempting to blame a planet's galactic travels for the solipsistic meandering that Lola engages in, bemusedly lurching, often under chemical influences, from one bout of poor decision-making to the next. She claims to be searching for a path out of the chaos into some calmer place (fittingly, she's a comp lit Ph.D. candidate who's writing her dissertation on silence), but as the movie transports us mercifully from one scene of turmoil to the next, we have little reason to believe her. The script has funny moments, and Gerwig sometimes succeeds in making Lola feel like a charming disaster, but her personal discoveries, while certainly valuable, feel false and forced. (1:26) *Metreon, Sundance Kabuki*. (Rapoport)

Rock of Ages Bang your head, 80s-style, in this big-screen take on the jukebox musical. Tom Cruise, Catherine Zeta-Jones, the chick from last year's *Footloose* remake, and Alec Baldwin star. (2:03) *California, Four Star, Marina*.

Safety Not Guaranteed See "Most Likely to Succeed." (1:34) *Metreon, Shattuck*.

That's My Boy Adam Sandler plays Andy Samberg's long-lost pop in a movie originally titled *I Hate You Dad*. Just in time for Father's Day! (1:55)

Tonight You're Mine Ah, the old chained-together gimmick, so effective in creating conflict in movies like 1973 women-in-prison classic *Black Mama, White Mama*. Alas, *Tonight You're Mine* contains zero escaped cons, and is instead a pretty contrived love story about two rockers who're inexplicably handcuffed together, mid-argument, by a mysterious man prowling the grounds at Scotland's massive T in the Park music festival. Whether or not Adam (Luke Treadaway, last seen getting very stoned mid-alien invasion in 2011's *Attack the Block*) and Morello (*Game of Thrones*' Natalie Tena) will ditch their clearly-wrong-for-them partners and fall for each other is hardly up for debate. What saves *Tonight You're*

Mine is its authentic rock-festival atmosphere; director David Mackenzie filmed amid the actual chaos of the 2010 T in the Park fest, so there's plenty of mud, inebriated extras, and background music swirling around the budding romance. Also, though her character is underdeveloped here, Tena has a punky appeal that suggests a star on the rise. (1:20) *Lumiere*. (Eddy)

Turn Me On, Dammit! The 15-year-old heroine of writer-director Jannicke Systad Jacobsen's *Turn Me On, Dammit!* is first heard in voice-over, flatly cataloging the over familiar elements of the small town in rural Norway where she lives — and first seen lying on the kitchen floor of her house sharing an intimate moment with a phone sex operator named Stig (Per Kjerstad). Largely ruled by her hormones and longing to get it on with someone other than herself and the disembodied Stig, Alma (Helene Bergsholm) spends large segments of her life unspooling sexual fantasies starring Artur (Matias Myren), the boy she has a crush on, and Sebjorn (Jon Bleiklie Devik), who runs the grocery store where she works and is the father of her two closest friends: burgeoning

political activist Sara (Malin Bjorhovde) and full-fledged mean girl Ingrid (Beate Stofring). Back in real life, a strange and awkward physical interaction with Artur leads Alma, excited and confused, to describe the experience to her friends, a mistake that precipitously leads to total social ostracism among her peers. With the possible exception of some unnecessary dog reaction shots during the aforementioned opening scene, documentary maker Jacobsen's first narrative feature film is an engaging and impressive debut, presenting a sympathetic and uncoy depiction of a young girl's sexuality and exploiting the rich contrast between Alma's gauzier fantasies and the realities of her waking world to poignantly comic effect. (1:16) *Embarcadero*. (Rapoport)

The Woman in the Fifth A rumpled American writer with a hinted-at dark past (Ethan Hawke) shows up in Paris, to the horror of his French ex-wife and confused delight of his six-year-old daughter. An ill-advised nap on public transportation results in all of his bags being stolen; broke and out of sorts, he takes a grimy room above a café and a gig monitoring the surveillance-cam feed at what's obviously some kind of illegal enterprise. During the day he stalks his daughter and romances both sophisticated Margit (Kristen Scott Thomas) and nubile Ania (Joanna Kulig); he also dodges his hostile neighbor (Mamadou Minté) and shady boss (Samir Guesmi). Based on Douglas Kennedy's novel, the latest from Pawel Pawlikowski (2004's *My Summer of Love*), offers some third-act twists (gory, distressing ones) that suggest Hawke's character (and, by extension, the viewer) may not be perceiving reality with 100 percent accuracy. Moody, melancholy, not-entirely-satisfying stuff. (1:23) *SF Film Society Cinema*. (Eddy)

Your Sister's Sister See "Most Likely to Succeed." (1:30) *Embarcadero*.

ONGOING

Bel Ami Judging from recent attempts to shake off the gloomy atmosphere and undead company of the *Twilight* franchise, Robert Pattinson enjoys a good period piece, but hasn't quite worked out how to help make one. Last year's

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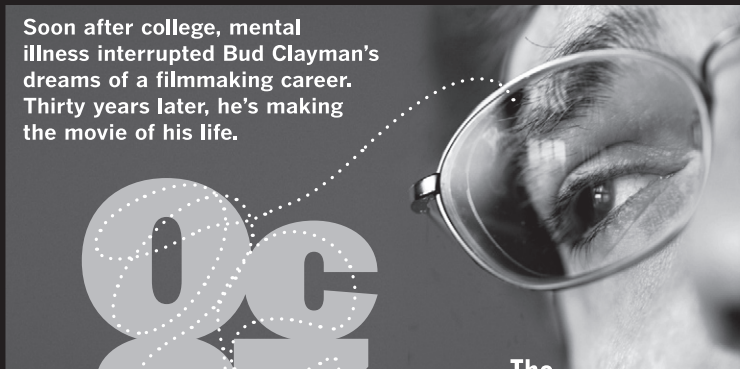
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Depression-era *Water for Elephants* was a tepid romance, and Declan Donnellan and Nick Ormerod's belle époque — set *Bel Ami* is an ungainly, oddly paced adaptation of the Guy de Maupassant novel of the same name. A down-and-out former soldier of peasant stock, Georges Duroy (Pattinson) — or "Bel Ami," as his female admirers call him — gains a brief entrée into the upper echelons of France's fourth estate and parlays it into a more permanent set of social footholds, campaigning for the affections of a triumvirate of Parisian power wives (Christina Ricci, Uma Thurman, and Kristin Scott Thomas) as he makes his ascent. His route is confusing, though; the film pitches forward at an alarming pace, its scenes clumsily stacked together with little character development or context to smooth the way, and Pattinson's performance doesn't clarify much. Duroy shifts perplexingly between rapacious and soulful modes, eyeing the ladies with a vaguely carnivorous expression as he enters drawing rooms, dining rooms, and bedrooms, but leaving us with little sense of his true appetites or other motivations. (1:42) *Clay, Shattuck, Smith Rafael.* (Rapoport)

Bernie Jack Black plays the titular new assistant funeral director liked by everybody in small-town Carthage, Tex. He works especially hard to ingratiate himself with shrewish local widow Marjorie (Shirley MacLaine), but there are benefits — estranged from her own family, she not only accepts him as a friend (then companion, then servant, then as virtual "property"), but makes him her sole heir. Richard Linklater's latest is based on a true-crime story, although in execution it's as much a cheerful social satire as *I Love You Philip Morris* and *The Informant!* (both 2009), two other recent fact-based movies about likable felons. Black gets to sing (his character being a musical theater queen, among other things), while Linklater gets to affectionately mock a very different stratum of Lone Star State culture from the one he started out with in 1991's *Slacker*. There's a rich gallery of supporting characters, most played by little-known local actors or actual townspeople, with Matthew McConaughey's vainglorious county prosecutor one delectable exception. *Bernie* is its director's best in some time, not to mention a whole lot of fun. (1:39) *Embarcadero, Piedmont, Presidio, Shattuck, Smith Rafael.* (Harvey)

The Color Wheel Carlen Altman, a nervous comedian who moonlights as a Jewish rosary maker, was doing stand-up in Brooklyn when filmmaker Alex Ross Perry approached her about collaborating on a project. The idea for a brother-sister movie came to be: *The Color Wheel*, a droll and perverse take on vexed lives in transition, tinged with 16mm. Perry directed, produced, and edited the film while co-writing with Altman. When the film begins, a dopey JR (Altman) shows up at the apartment of her misanthropic brother Colin (Perry). JR convinces him to help move her stuff out of her professor ex-boyfriend's place. Inevitably, their Northeastern road trip follows other tangents, taking the pair on a hilarious and sad journey that raises more questions than answers about their fraught relationship. They meet a lot of jerks, but no one more so than themselves; their characters, filterless with no desire to grow up or shut up, are far behind everyone they encounter. With all its zeitgeisty humor and lovably awful people, *The Color Wheel* takes some dark turns — it begins as a charming, dour comedy, but ends up viscerally queasy and pitiful, with its two leads as mixed-up as ever. (1:23) *Roxie.* (Ryan Lattanzio)

Elena The opening, almost still image of breaking dawn amid bare trees — the twigs in the foreground almost imperceptibly developing definition and the sky gradually growing ever lighter and pinker in the corners of the frame — beautifully exemplifies the crux of this well-wrought, refined noir, which spins slowly on the streams of dog-eat-dog survival that rush beneath even the most moneyed echelons of Moscow. Sixtyish former nurse Elena (Nadezhda Markina) is still little more than a live-in caretaker for Vladimir (Andrey Smirnov), her affluent husband of almost 10 years. She sleeps in a separate bed in their modernist-chic condo and dutifully funnels money to her beloved layabout son and his family. Vladimir has less of a relationship with his rebellious bad-seed daughter (Yelena Lyadova), who may be too smart and hedonistic for her own good. When a certain unlikely reunion threatens Elena's survival — and what she perceives as

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the survival of her own spawn — a kind of deadly dawn breaks over the seemingly obedient haus-frau, and she's driven to desperate ends. Bathing his scenes in chilled blue light and velvety dark shadows, filmmaker Andrey Zvyagintsev (2003's *The Return*) keeps a detached but close eye on the proceedings while displaying an uncanny talent for plucking the telling detail out of the wash of daily routine and coaxing magnetic performances from his performers. (1:49) *Lumiere, Shattuck.* (Chun)

Peace, Love and Misunderstanding How is that even as a bona fide senior, Jane Fonda continues to embody this country's ambivalence toward women? I suspect it's a testament to her actorly prowess and sheer charisma that she's played such a part in defining several eras' archetypes — from sex kitten to counterculture-heavy Hanoi Jane to dressed-for-success feminist icon to aerobics queen to trophy wife. Here, among the talents in Bruce Beresford's intergenerational chick-flick-gone-indie as a loud, proud, and larger-than-life hippie earth mama, she threatens to eclipse her paler, less colorful offspring, women like Catherine Keener and Elizabeth Olsen, who ordinarily shine brighter than those that surround them. It's ostensibly the tale of high-powered lawyer Diane (Keener): her husband (Kyle MacLachlan) has asked for a divorce, so in a not-quite-explicable tailspin, she packs her kids, Zoe (Olsen) and Jake (Nat Wolff), into the car and heads to Woodstock to see her artist mom Grace (Fonda) for the first time in two decades. Grace is beyond overjoyed — dying to introduce the grandchildren to her protests, outdoor concerts, and own personal growhouse — while urbanite Diane and her kids find attractive, natch, diversions in the country, in the form of Jude (Jeffrey Dean Morgan), Cole (Chace Crawford), and Tara (Marissa O'Donnell). Yet there's a lot of troubled water for the mother and daughter to cross, in order to truly come together. Despite some strong characterization and dialogue, *Peace* doesn't quite fly — or make much sense at its close — due to the some

patchy storytelling: the schematic rom-com arch fails to provide adequate scaffolding to support the required leaps of faith. But that's not to deny the charm of the highly identifiable, generous-spirited Grace, a familiar Bay Area archetype if there ever was one, who Fonda charges with the joy and sadness of fallible parent who was making up the rules as she went along. (1:36) *Albany, Embarcadero, Smith Rafael.* (Chun)

Snow White and the Huntsman It's unclear why the zeitgeist has blessed us this year with two warring iterations of the Snow White fairy tale, one broadly comedic (April's *Mirror Mirror*), one starkly emo. But it was only natural that Kristen Stewart would land in the latter rendering, breaking open the hearts of swamp beasts and swordsmen alike with the chaste glory of her mien. As Snow White flees the henchmen and hired killers dispatched by her seriously evil stepmother, Queen Ravenna (Charlize Theron), and traverses a blasted, virulent forest populated with hallucinogenic vapors and other life-threatening obstacles, Stewart need not act so much as radiate a dazzling benignity, weeping the tears of a martyr rather than a frightened young girl. (Unfortunately, when required to deliver a rallying declaration of war, she sounds as if she's speaking in tongues after a heavy hit on the crack pipe.) It's slightly uncomfortable to be asked, alongside a grieving, drunken huntsman (*The Avengers'* Chris Hemsworth), a handful of dwarfs (including Ian McShane and Toby Jones), and the kingdom's other suffering citizenry, to fall worshipfully in line behind such a creature. But first-time director Rupert Sanders's film keeps pace with its lovely heroine visually, constructing a gorgeous world in which armies of black glass shatter on battlefields, white stags dissolve into hosts of butterflies, and a fairy sanctuary within the blighted kingdom is an eye-popping fantasia verging on the hysterical. Theron's Ravenna, equipped in modernist fashion with a backstory for her sociopathic tendencies, is credible and captivating as an unhinged slayer of men, thief of youth, destroyer of kingdoms, and consumer of the hearts of tiny birds. (2:07) *Metreon, 1000 Van Ness, Presidio, Shattuck.* (Rapoport) **SFBG**

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Schedules are for Wed/13-Tue/19 except where noted. Director and year are given when available. Double features (and more) are marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. **Toxic Energy ~ Little Miss Potentiality Returns** (Drori), Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-11. •**Stranger Than Paradise** (Jarmusch, 1984), Wed, 3, 7, and **Down By Law** (Jarmusch, 1986), Wed, 4:50, 8:50. Frameline 36: San Francisco LGBT Film Festival, June 14-24. Visit www.frameline.org for schedule.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-10.25. **Bel Ami** (Donnellan and Ormerod, 2012), call for dates and times. **Bernie** (Linklater, 2012), call for dates and times. **I Wish** (Kore-eda, 2011), call for dates and times. **Peace, Love and Misunderstanding** (Beresford, 2011), call for dates and times. **Music from the Big House** (McDonald, 2011), Sun, 7. With film subject Rita Chiarelli in person and in performance; this event, \$12.

"FILM NIGHT IN THE PARK" This week: Old Mill Park, 300 block of Throckmorton, Mill Valley; www.filmnight.org. Donations accepted. **Enchanted** (Lima, 2007), Fri, 8. Dolores Park, Dolores at 19th St, SF. **Mamma Mia!** (Lloyd, 2008), Sat, 8.

LUMIERE 1572 California, SF; www.48hourfilm.com. "48 Hour Film Project," premiere screenings, June 13-21, 6:45, 9:15.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Gregory Peck: An Agreeable Gentleman:" **The Keys of the Kingdom** (Stahl, 1944), Wed, 7; **The Snows of Kilimanjaro** (King, 1952), Fri, 8:50; **Pork Chop Hill** (Milestone, 1959), Sat, 6:30; **Roman Holiday** (Wyler, 1953), Sat, 8:30. "Tribute to Ken Russell (1927-2011):" **Gothic** (1986), Thu, 7:30. With live pre-show performance by Ken Russell tribute band Brale. "Three Czech New Wave Classics:" **Fruit of Paradise** (Chytilová, 1970), Fri, 7. "Afterimage: Three Nights with Nathaniel Dorsky:" "Films of Nathaniel Dorsky: The Quartet (2008-2010)," Sun, 7:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **The Color Wheel** (Ross Perry, 2011), Wed-Thu, 9. **Gerhard Richter Painting** (Belz, 2011), Wed-Thu, 7. "The Life and Times of Nathaniel Hornblower:" "MCA Tribute Pre-Show," Wed, 7; **Awesome; I Fuckin' Shot That!** (Yauch, 2006), Wed, 8; **Gunnin' For That #1 Spot** (Yauch, 2008), Thu, 7; **Exit Through the Gift Shop** (Banksy, 2010), Thu, 8:45. Frameline 36: San Francisco LGBT Film Festival, June 15-23. Visit www.frameline.org for schedule. San Francisco Black Film Festival, Sat, 2. Visit www.sfbff.org for schedule.

SF FILM SOCIETY CINEMA 1746 Post, SF. \$10-11. **The Story of Film: An Odyssey, Part Three: Postwar Cinema (1940s) and Sex and Melodrama (1950s)** (Cousins, 2011), Sat, noon. British TV series; new episodes every Sat through June 21. **The Wages of Fear** (Clouzot, 1953), Wed-Thu, 2:30, 5:30, 8:30. New 35mm print. **The Woman in the Fifth** (Pawlikowski, 2011), June 15-21, 3, 5, 7, 9.

TOP OF THE MARK InterContinental Mark Hopkins, One Nob Hill, SF; www.topofthemark.com. Free. "Summer Movie Nights:" **Arsenic and Old Lace** (Capra, 1944), Tue, 7:30. Wine tasting at 5:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "New Filipino Cinema:" **Florentina Hubaldo, CTE** (Diaz, 2012), Sun, 1. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343044-00 The following person is doing business as **1. Mike and Maaike, Inc. 2. Mike & Maaike, Inc. 3. Mike and Maaike 4. Mike & Maaike** 1383 15th Avenue, San Francisco, CA 94122. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date February 16, 2005. Signed by Maaike Evers, Principal Officer. This statement was filed by Jennifer Wong, Deputy County Clerk on April 27, 2012. **L#113609 May 23, 30, June 6 and 13, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343192-00 The following person is doing business as **Fernandez Landscaping** 310 Hamilton Street #1, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date May 2, 2012. Signed by Jesus Perez. This statement was filed by Alex Liang, Deputy County Clerk on May 2, 2012. **L#113603 May 23, 30, June 6 and 13, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343360-00 The following person is doing business as **Hipp Kitchen** 236 West Portal Ave. Ste 505, San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date June 1, 2008. Signed by Thomas Herndon. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on May 10, 2012. **L#113604 May 23, 30, June 6 and 13, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343383-00 The following person is doing business as **Voxa** 1087 Mission Street, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date May 1, 2012. Signed by Erica Bjornsson, COO. This statement was filed by Jennifer Wong, Deputy County Clerk on May11, 2012. **L#113610 May 23, 30, June 6 and 13, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343432-00 The following person is doing business as **Sunset Business System** 2228 45th Avenue, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date May 15, 2012. Signed by Dung Quach. This statement was filed by Alex Liang, Deputy County Clerk on May 15, 2012. **L#113608 May 23, 30, June 6 and 13, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343440-00 The following person is doing business as **Art Shade Shop** 698 14th Street, San Francisco, CA 94114. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date March 15, 1987. Signed by Jeffrey Vidali. This statement was filed by Michael Jaldon, Deputy County Clerk on May 15, 2012. **L#113607 May 23, 30, June 6 and 13, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343462-00 The following person is doing business as **Crepe Madame** 2010 19th Street, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Laetitia Verdeaux. This statement was filed by Maribel Jaldon, Deputy County Clerk on May 16, 2012. **L#113602 May 23, 30, June 6 and 13, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343527-00 The following person is doing business as **HAKKASAN SAN FRANCISCO** One Kearny Street, San Francisco, CA 94108. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Richard Miyashiro, Operation Director. This statement was filed by Jennifer Wong, Deputy County Clerk on May 18, 2012. **L#113613 May 30, June 6, 13 and 20, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343603-00 The following person is doing business as **PL Wholesale Distribution** 1257 Avenidas Las Brisas San Jose, CA 95131. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patrick Luong. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on May 22, 2012. **L#100001, June 6, 13, 20, and 27, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343628-00 The following person is doing business as **Twin Peaks Auto Service** 598 Portola Drive, San Francisco, CA 94131. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Johnny G. Cheng. This statement was filed by Michael Jaldon, Deputy County Clerk on May 23, 2012. **L#113612 May 30, June 6, 13 and 20, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343681-00 The following person is doing business as **Bay City Designs** 817 Carolina Street, San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patrick O'Donogue. This statement was filed by Maribel Jaldon, Deputy County Clerk on May 25, 2012. **L#113614 May 30, June 6, 13 and 20, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343931-00 The following person is doing business as **Bay Area People Solutions** 565 Sausalito Blvd., Sausalito, CA 94965. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/6/12. Signed by Cherie Larson. This statement was filed by Michael Jaldon, Deputy County Clerk on June 6, 2012. **L#001123 June 13, 20, 27 and July 4, 2012**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-12-548668. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Toader Vornicu for change of name. TO ALL INTERESTED PERSONS: Petitioner **Toader Vornicu** filed a petition with this court for a decree changing names as follows: Present Name Toader Vornicu. Proposed Name: **Theodore Vornicu** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 24, 2012. Time: 9:00 AM room ñ 514. Signed by Donald Sullivan, Presiding Judge on May 21, 2012. Endorsed Filed San Francisco County Superior Court on May 21, 2012, by Elias Butt, Deputy Clerk. **Publication May 30, June 6, 13 and 20, 2012. L#113615**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-12-548671. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Frederick Wayne Lender for change of name. TO ALL INTERESTED PERSONS: Petitioner **Frederick Wayne Lender** filed a petition with this court for a decree changing names as follows: Present Name: **Frederick Wayne Lender** . Proposed Name: **Phred Lender**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/24/2012. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge on May 22, 2012. Endorsed Filed, San Francisco County Superior Court on May 22, 2012 by Deborah Steppe, Deputy Clerk. **Publication dates: June 6, 13, 20, 27, 2012. L#100002**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **JUNE 6, 2012**. To Whom It May Concern: The name of the applicant is: **WAY OUT CAFE** . The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3188 MISSION ST., SAN FRANCISCO, CA 94110-4504. Type of License Applied for: **41 – ON-SALE BEER AND WINE –EATING PLACE** . **PUBLICATION DATES: JUNE 13, 20, and 27 2012. L#100004**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548655. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Heather Marcroft for change of name. TO ALL INTERESTED PERSONS: Petitioner **Heather Marcroft** filed a petition with this court for a decree changing names as follows: Present Name Heather Ann Marcroft. Proposed Name: **Heather Ann York** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 12, 2012. Time: 9:00 AM room ñ 514. Signed by Donald Sullivan, Presiding Judge on May 11, 2012. Endorsed Filed San Francisco County Superior Court on May 11, 2012, by Rossaly De la Vega, Deputy Clerk. **Publication May 23, 30, June 6 and 13, 2012. L#113606**

PUBLIC NOTICE OF MEETING SAN FRANCISCO AIDS FOUNDATION BOARD OF DIRECTORS FULL REGULAR MEETING 1035 MARKET STREET, SUITE 400

SAN FRANCISCO, CA 94103

JUNE 20, 2012
6:00-9:00 PM

Notice is hereby given that a full regular meeting of the San Francisco AIDS Foundation Board of Directors will be held at 6:00 pm on Wednesday, June 20, 2012 in the 3rd floor swing space room at San Francisco AIDS Foundation located at 1035 Market Street in San Francisco, CA.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The registrant listed below have abandoned the use of the fictitious business name **Salle Muical Arts** 1632 C Market Street, San Francisco, CA 94102. The fictitious business name was filed in the County of San Francisco under File# 0342282-00 on: 3/27/12. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Elizabeth Ann Lowell 719 Jackson Street, Albany CA 94706. This business was conducted by a general partnership. Signed Elizabeth Lowell. Dated: May 7, 2012 by Mariedyne L. Argente, Deputy County Clerk. **#113611 May 30, June 6, 13 and 20, 2012**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343928-00 The following person is doing business as **M. Toich & Son** 1100 Potrero Avenue San Francisco, CA 94110. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date June 6, 2012. Signed by Scott Martinez. This statement was filed by Michael Jaldon, Deputy County Clerk on June 6, 2012. **L#100003, June 13, 20, 27 and July 4, 2012**

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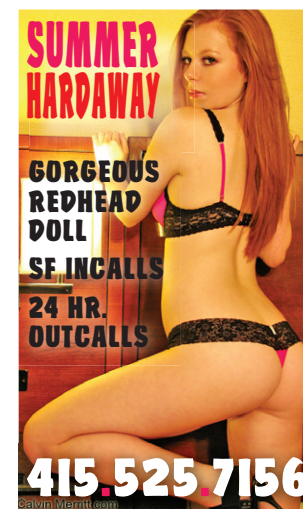
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PUBLIC NOTIFICATION
Research Study for Blood Transfusions in Trauma Patients Seeks Community Input, May 2012
Learn about an emergency blood transfusion study at SF General Hospital that may affect you or someone you know

Traumatic injury is the number one cause of death for people under the age of 45. The PROPPR study, starting soon at SF General Hospital is trying to find the best way to give blood transfusions to citizens ages 15 and older with serious injuries who need a massive blood transfusion. The goal of this study is to learn which ratio of blood products will improve survival. Both ratios are in widespread clinical use in the United States. All other treatment and care the patients will get at SFGH will remain the same. If a patient is not in the study, the amount of blood products they get is decided by the trauma surgeons, and not by the study.

Normally, researchers ask the patient, legal guardian or surrogate for consent before a patient is enrolled into a study. Because a patient with a serious injury will not be able to give consent when they arrive at SFGH, the surgeons will enroll patients into the study without getting consent. This is called, "Exception from Informed Consent" (EFIC). We will contact a legal guardian or surrogate as soon as possible to tell them about this study and get their permission for the patient to remain in the study. Patients' can choose to drop out of the study at any time.

The reason you are seeing this handout is we want to let the community know about this study. We also want to provide contact information and resources where you can learn more about the study, including an option to decline to take part in the study in the event you are injured. This study is approved by the UCSF Committee on Human Research.

PROPPR Contact Information
San Francisco General Hospital
Primary Investigator - Mitchell Cohen, MD, FACS
Study Coordinators - M. Nelson, RN, MPA & A. Daley, MA
Phone: 415.206.4799/Email: daley@sfghsurg.ucsf.edu

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